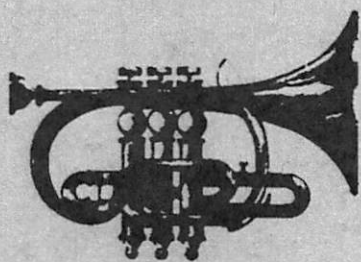


# the **Buck Creek Book**



**Bb Instruments**

# **The Buck Creek Book**

The Buck Creek Jazz Band was active for 31 years. This book has been in preparation for over 50 years starting with tunes that played in high school, extending through bands in Minnesota, Colorado, Iowa, Texas and, finally, with Buck Creek in the Washington D.C. area.

The lead sheets in this book were adapted from many sources; records, old fake books, sheet music, big band arrangements and compositions by the members of the Buck Creek Jazz Band. Contributors include Jim Ritter, John Skillman, Ed Metz Sr. and Frank Mesich. The unifying factor is – the band enjoyed playing them! Actually, these tunes were the survivors. Buck Creek played hundreds of others that did not make our favorites list.

For those who wondered over the years “What are they looking at up there on stage?” – This is it! These are the basic routines that the band used – supplemented by foot stomps, hand signals, nudges and the occasional dirty look. You would think that by now every tune would be perfect. Yet every time that the book is used, I find something that might be an improvement.

To that end, a pencil is included with each book. Please use it and let me know what works.

The Book is dedicated to the members of The Buck Creek Jazz Band through the years:

**Jim Ritter  
John Skillman  
Jerry Addicott  
John O'Brien  
John Wood (RIP)  
Tom Holtz  
Chuck Stewart  
Rick Cordrey  
Bill Strogis  
Bill Richards (RIP)  
Ed Metz, Sr  
Gil Brown  
John Roulet**

and to Anna and Fred Wahler who got us started, our wives who kept us on the right path and to our jazz friends and fans who inspired us to keep on learning and playing new tunes in the Buck Creek Style.

Please enjoy the songs in the book, add them to your repertoire and play them with enthusiasm!

Frank Mesich  
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Cary, NC 27519  
(202) 361-5188

March, 2009

**As Played By  
the Buck Creek Jazz Band  
1977-2009**

**A**

A La Mode  
Ain't You Ashamed  
*Algiers Strut*  
*All Night Long*  
Annie Street Rock  
Apex Blues  
*Arkansas Blues*  
*At the Mississippi Cabaret*  
Atlanta Blues

**B**

*Backside Blues*  
*Beale Street Blues*  
Bedelia  
Big Bear Stomp  
Black Bottom Stomp  
*Black Cat On A Fence*  
*Blame It On The Blues*  
*Blue Bell*  
*Blue Blood Blues*  
Blue Prelude  
*Bluebells Goodbye*  
*Blues In My Heart*  
*Bouncing Around*  
*Breeze*  
*Brother Lowdown*  
*Brown Bottom Bess*  
*Brownskin Mama*  
*Buck Creek Blues*  
*Buddy's Habit*  
*Bugle Boy March*

**C**

Cakewalking Babies From Home  
Campmeeting Blues  
Canal Street Blues  
*Candy Lips*  
*Captain's Cabin*  
*Carolina's Calling Me*  
*Carry Me Back To Old Virginny*  
Champagne Rag  
*Chant (The)*  
*Chattanooga Stomp*  
*Chelsea On Down*  
*Chicago Breakdown*  
*Chicago Rhythm*  
*Chimes Blues*  
*Come Back Sweet Papa*  
Come On In And Stomp, Stomp, Stomp

Titles that were recorded are displayed  
in *bold italics*

*Conti Street Parade*  
*Copenhagen*  
Creole Love Call  
*Curse Of An Aching Heart (The)*

**D**

*Daddy Do*  
*Dallas Blues*  
*Daniel*  
*Dans les Rues D'Antibes*  
*Dead Man Blues*  
*Deep Henderson*  
*Delta Bound*  
*Dinah*  
*Dirty No Gooder's Blues*  
*Down Hearted Blues*  
*Down in Honkytonk Town*  
*Dreaming the Hours Away*  
Dusky Stevedore

**E**

Early Hours  
*East Coast Trot*  
Emperor Norton's Hunch

**F**

Fade Away Blues  
*Faraway Blues*  
Farewell To Storyville  
*Fat Louie's Wake*  
*Fickle Fay Creep*  
*Flatfoot*  
*Forty and Tight*  
*Four Ninety-five March*  
*Frangelico Straight Up*  
*Funny Fumble*

**G**

Georgia Cabin  
*Get Out Of Here*  
*Gettysburg March*  
*Gin House Stomp*  
Gisela  
Goin' Home  
*Gone*  
Good Old Wagon  
Goose Pimples  
*Grandpa's Spells*  
*Gulf Coast Blues*

## H

*Hear the Buck Creek Jazz Band Play*  
Hiawatha  
*High Society*  
*His Eye Is On The Sparrow*  
*Home*  
*How Can I Tell You I Love You*  
Hyena Stomp

## I

*I Got The Stinger*  
*I Had Someone Else Before I Had You*  
I Love to Go Swimmin' With Women  
I Need You Tonight  
*I Want To Linger*  
*I Wonder Where My Easy Rider's Gone*  
*If I Had My Way Dear*  
If Only Someone Would Love me  
*If You See My Mother*  
*I'm Traveling*  
*In The Garden*  
In The Sweet By And By  
I've Been Floating Down That Old Green River

## J

Jackass Blues  
*Jazz Sea Strut*  
Jazzbo Brown From Memphis Town  
Jazzing Babies Blues  
*Jelly Bean Blues*  
*Jimmy, Won't You Play The Blues*  
*Joe Avery's Piece*  
*Just A Little While To Stay Here*

## K

Kansas City Kitty  
Kansas City Man Blues  
King Chanticleer

## L

*Lady Love*  
*Lazy Blues*  
*Leaning On The Gate*  
Let Every Day Be Mother's Day  
Let Me In The Lifeboat  
Let Me Love And Hold You For Tonight  
*Let The Rest of the World Go By*  
Light Blue  
Lina Blues  
Louisiana  
*Lonesome Railroad Blues*  
*Louisiana Bobo*  
*Louisian-i-a*  
*Love Me With A Feeling*  
*Love Nest*  
*Love Songs Of The Nile*

## M

*Mabel's Dream*  
*Mad Dog*  
Man From The South  
*Mandy, Make Up Your Mind*  
*Martinique*  
Maryland My Maryland  
Maui Breezes  
Mecca Flat Blues  
Megan's Moan  
*Melancholy*  
*Messing Around in C*  
*Messing Around in Eb*  
Michigander Blues  
*Miss Celie's Blues*  
*Mobile Blues*  
Modernistic  
Moonlight On The Bayou  
*Motel Six Theme*  
*Movin'*  
*My Canary Has Circles Under His Eyes*  
*My Gal Sal*  
*My Heart*  
*My Loving Imogene*  
My Memphis Baby

## N

*New Orleans*  
New Orleans Shuffle  
*Nineteen Nineteen March*  
*Nobody Knows You When You're Down and Out*

## O

*Oh My Babe Blues*  
Oh Peter  
Ol' Miss  
*Old Bones*  
Old Fashioned Love  
*Old Man Time*  
*Old Stack O Lee Blues*  
*Olga*  
On Revival Day  
*Once In A While (Louis)*  
*Oriental Man*  
Oriental Strut  
*Ory's Creole Trombone*  
*Over In The Gloryland*

## P

*Panama*  
*Papa De Da Da*  
*Partly Cloudy*  
*Pasha*  
*Potomac River Blues*  
Precious Lord



## R

**Red Hot Mama**  
**Redwing**  
**Reveller's Ritual**  
**Revolutionary Blues**  
Rhythm King  
Running Wild  
Russian Lullaby

## S

**Sage Hen Strut**  
Sailing Down The Chesapeake Bay  
**Salutation March**  
San  
San Antonio Shout  
Saturday Night Function  
Save It Pretty Mama  
**Save Your Sorrow**  
Savoy Blues  
**See See Rider**  
**Sensation Rag**  
**Shake It And Break It**  
**She's Crying For Me**  
**Shim-Me-Sha-Wabble**  
**Short Dress Girl**  
**Shout 'Em Aunt Tillie**  
**Sidewalk Blues**  
**Since My Best Gal Turned Me Down**  
Skirts  
Smooth Sailing  
**Snake Rag**  
**Sobbin' Blues**  
**Something For Annie**  
Song Of The Wanderer  
Soon And Very Soon  
**South**  
**Sporting Life**  
Spreading Joy  
Squeeze Me  
**Steamboat Stomp**  
**Stevedore Stomp**  
**Stomp Off! Let's Go**  
**Storyville Blues**  
**Streaky Rasher**  
Strut Miss Lizzie  
**Sweet Like This**  
**Sweet Lotus Blossom**

Sweet Lovin' Man  
**Sweet Mama, Hurry Home Or I'll Be Gone**  
**Sweet Mumtaz**  
**Swing Down**

## T

Texas Moaner  
That's My Home  
**Till We Meet Again**  
**Tin Roof Blues**  
**Toll Gate Blues**  
Tomorrow  
Tres Moutarde  
**Trog's Blues**  
**Trombone Rag**  
**Trouble in Mind**

## W

**Walking With The King**  
Warbride Blues  
**Weary Blues**  
**Weatherbird Rag**  
**Weird Blues**  
**We'll Meet Again (Barbarin)**  
**Westmoreland Weave**  
**What You Want Me To Do**  
**When I Grow Too Old To Dream**  
**When I Leave The World Behind**  
**When My Dreamboat Comes Home**  
**Whip Me With Plenty Of Love**  
Who'll Take My Place  
Whose Heart Are You Breaking Now  
**Wild Man Blues**  
Willie The Weeper  
**Windin' Down Blues**  
**Winin' Boy**  
**Wocka The Fish**  
Wrought Iron Rag

## Y

Yama Yama Man  
**Yearning**  
Yellow Dog Blues  
**You Made Me Love You**  
**You're The Lonesomest Gal In Town**

## Z

Zero

# (A LA MODE)

(F MINOR VAMP AT BEGINNING AND WHEN RETURNING TO VERSE)

(JIM RITTER - 1983)

**(VERSE)**

FM FM 8<sup>b</sup>M 8<sup>b</sup>M

FM FM G7 C7

5 FM FM 8<sup>b</sup>M 8<sup>b</sup>M

9 G7 G7 C7 C7

**(CHORUS)**

C7 C7 F F

17 C7 C7 F F

21 C7 C7 F F

25 G7 G7 C7 C7

29 C7 C7 F F

33 C7 C7 F F

37 D<sup>o</sup>7 D<sup>o</sup>7 F F

41 C7 C7 F F

# (AIN'T YOU ASHAMED)

(SIDNEY MITCHELL, LEW BROWN, & SEYMOUR SIMONS - 1923)

(VERSE)

TROMBONE LEAD

Musical notation for the Verse section, measures 1-14. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes a treble clef and a key signature of one sharp. The melody is written on a single staff. Chord symbols are placed above the staff: D, D0, D, D, D#0, A7, EM, EM, A7, BM, C#+, BM, A7, D, D7, G, E7, A7, D, D0, E7, A7.

(CHORUS)

Musical notation for the Chorus section, measures 15-45. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes a treble clef and a key signature of one sharp. The melody is written on a single staff. Chord symbols are placed above the staff: D, D7, B7, B7, E7, E7, E7, E7, A7, A7, F#7, BM, BM, E7, E7, A7, A7, D, D7, B7, B7, E7, E7, A7, A7, D, D, E7, E7, EM, A7, D, A7, D, LAST, D.

# (ALGIERS STREET)

1ST TIME PYRAMID - CLAR / ADD CORNET / ADD BONE

LAST TIME GO TO C

(KID THOMAS VALENTINE & VAN HULTON - 1946)

5

9

13

17

21

25

29

Chords: G, D7, G7, C, A7, B7, Em, C#m, G, D7, C.

# (ALL NIGHT LONG)

(JIM RITTER - 1997)

(CHORUS)

Handwritten musical score for the chorus of "All Night Long" by Jim Ritter (1997). The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various musical notations such as eighth and quarter notes, rests, and a variety of chords including F, C7, F7, Bb7, Bb0, F/C, D7, G7, Bbm6, DM, A7, and Gm/Bb. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45 are indicated at the start of their respective staves. The piece concludes with a double bar line at measure 45.

# (ANNIE STREET ROCK)

(LU WATTERS - 1944)

(INTRO)



(A)



5



11



16



22



26



32



39



(ANNIE STREET ROCK - 2)

(T210) TROMBONE LEAD 1ST TIME

45  $E^b$   $E^b/G$   $F\#^0$   $B^b7/F$   $E^b$   $E^b$   $E^b7$   $A^b$

48  $A^b$   $A^bM$   $E^b$   $E^b$   $B^b7/F$   $E^b/G$   $A^b$

52  $A^b$   $A^07$   $E^b/B^b$   $E^b$   $F7$   $F7$

57  $B^b7$   $B^b7$   $F\#7/C$   $B^b7/D$   $E^b$   $E^b/G$   $F\#^0$   $B^b7/F$   $E^b$

62  $E^b$   $E^b7$   $A^b$   $A^b$   $A^bM$   $E^b$   $E^b$   $B^b7/F$   $E^b7/G$

67  $A^b$   $A^07$   $E^b$   $E^b7$   $C7$

71  $F7$   $B^b7$   $E^b$   $E^b$

# (APEX BLUES)

CHORUS IS FRONT LINE HARMONY WITH RHYTHM COMING IN AT BEAT 3 1/2

BAR 9 GOES TO 4/4

(JIMMY NOONE, EARL HINES & JOE POSTON - 1928)

Measures 1-8 and 9-12 of the Apex Blues. The key signature is one flat (Bb). The time signature is 3/4. The melody is written in treble clef. Chords are indicated above the staff: F, F, F, F, F, F, F, F, G7, C7, F, F. The rhythm is 3/4. Measure 9 is marked with a 4/4 time signature change.

## (OUT CHORUS)

Measures 13-16 of the Out Chorus. The key signature is one flat (Bb). The time signature is 3/4. The melody is written in treble clef. Chords are indicated above the staff: F, F, F, F, F, F, F, F, G7, C7, F, F. The rhythm is 3/4.

# ARKANSAS BLUES

(VERSE)

TROMBONE LEAD - CLAR JOINS ON SECOND TIME

(ANTON LADEN & CLARENCE WILLIAMS - 1921)



# (AT THE MISSISSIPPI CABARET)

(SEYMOUR BROWN & ALBERT GUMBLE - 1914)

(INTRO)

(VAMP)

(VERSE)

45

A musical score for the song 'At the Mississippi Cabaret'. The score is written for a single melodic line in treble clef, 2/4 time. It begins with an 'INTRO' section of 8 measures, followed by a 'VAMP' section of 8 measures, and then a 'VERSE' section of 45 measures. The key signature has one sharp (F#). The score includes various chords: C, C7, F, G7, Ab7, D7, and G. Measure numbers 9, 15, 17, 21, 25, 29, 33, 37, 41, and 45 are indicated at the start of their respective lines. The score ends with a double bar line at measure 45.

(AT THE MISSISSIPPI CABARET - 2)

**(CHORUS)**

49

55

57

61

65

69

75

77

81

DS AL 4

FINE

# (ATLANTA BLUES)

(W.C. HANDY & DAVE ELMAN - 1923)

(VERSE)

TROMBONE LEAD

Musical notation for the Verse section, measures 1 through 16. The key signature is one sharp (F#) and the time signature is common time (C). The notation is written on a single staff. Chord symbols G, D7, and G7 are placed above the staff at various points. Measure numbers 5, 9, and 13 are indicated on the left side of the staff.

(CHORUS)

Musical notation for the Chorus section, measures 17 through 29. The key signature is one sharp (F#) and the time signature is common time (C). The notation is written on a single staff. Chord symbols C, G, B7, Em, Cm, A7, D7, and (G7) are placed above the staff at various points. Measure numbers 17, 21, 25, and 29 are indicated on the left side of the staff.



# (BACKSIDE BLUES)

1ST THREE PYRAMID -- CORNET / BANTO - ADD CLARINET / TUBA - ADD BONE / DRUMS  
LAST THREE REVERSE

(JIM RITTER - 1983)

5 9 13 17 21

Chords: F, F, D7, D7, G7, G7, G#7, C7, F, F, A7, A7, D7, D7, G7, C7, F, F, D7, D7, G#7, C7, F, LAST F

# (BEALE STREET BLUES)

(W.C. HANDY - 1916)

Sheet music for "Beale Street Blues" by W.C. Handy (1916). The music is written in 12/8 time and consists of two systems, each with three staves. The first system is marked (A) and the second system is marked (B). The music includes various chords and melodic lines.

**System (A):**

- Staff 1: Chords C, F, C, C7, F. Measures 1-5.
- Staff 2: Chords F, C, C, G7. Measures 6-10.
- Staff 3: Chords G7, C, G7, C. Measures 11-15.

**System (B):**

- Staff 1: Chords C, C, F, C, G7, C. Measures 16-20.
- Staff 2: Chords G7, D7, G, C, F, FM6. Measures 21-25.
- Staff 3: Chords C, C, G7, C, C, C7, F7. Measures 26-30.

**System (C):**

- Staff 1: Chords FM6, C, C, C#7, G7/D. Measures 31-35.
- Staff 2: Chords G7, C, F, C, G7, C, F7, C. Measures 36-40.

# (BEDELIA)

(WILLIAM JEROME & JEAN SCHWARTZ - 1903)

## (VERSE)

Musical notation for the Verse of 'Bedelia'. The key signature is one flat (B-flat), and the time signature is common time (C). The verse consists of 16 measures, divided into four lines of four measures each. The melody is written on a single staff. Chord symbols are placed above the notes: A7, DM, DM, F, C7, F, A7 in the first line; DM, DM, F, C7, F, A7 in the second line; DM, DM, F, FM, C in the third line; and DM, G7, C, C in the fourth line. Measure numbers 5, 9, and 13 are indicated at the start of their respective lines.

## (CHORUS)

Musical notation for the Chorus of 'Bedelia'. The key signature is one flat (B-flat), and the time signature is common time (C). The chorus consists of 12 measures, divided into three lines of four measures each. The melody is written on a single staff. Chord symbols are placed above the notes: F, F, A7, A7 in the first line; Bb, C7, F, F, C7 in the second line; and F, F, C, C in the third line. Measure numbers 17, 21, and 25 are indicated at the start of their respective lines.

(BEDELIA - 2)

Handwritten musical score for "BEDELIA - 2". The score is written on five staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes various chords and melodic lines with slurs.

**Staff 1 (Measures 33-36):** Chords: G7, G7, C, G7, C. Measure 33 starts with a treble clef and a Bb key signature. Measure 36 ends with a double bar line.

**Staff 2 (Measures 37-40):** Chords: Bb, Bb, F, F. Measure 37 starts with a bass clef and a Bb key signature. Measure 40 ends with a double bar line.

**Staff 3 (Measures 41-44):** Chords: A7, A7, DM, DM, A7. Measure 41 starts with a bass clef and a Bb key signature. Measure 44 ends with a double bar line.

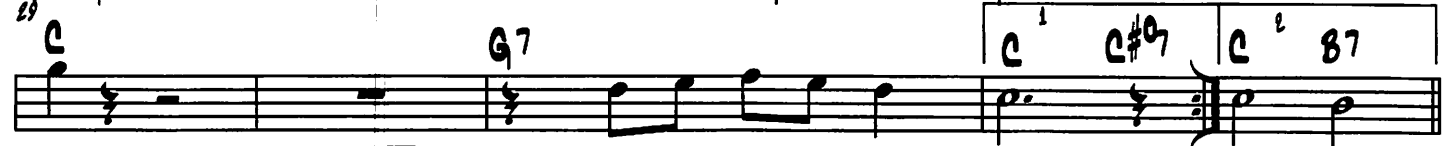
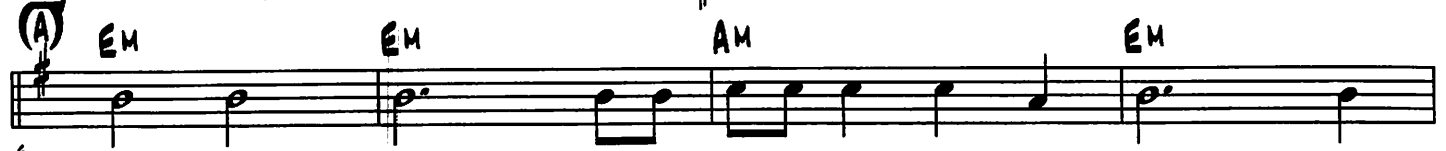
**Staff 4 (Measures 45-48):** Chords: DM, DM, DM, DM. Measure 45 starts with a bass clef and a Bb key signature. Measure 48 ends with a double bar line.

**Staff 5 (Measures 49-52):** Chords: G7, C7, F, F, C7, F LAST. Measure 49 starts with a bass clef and a Bb key signature. Measure 52 ends with a double bar line.

# (BIG BEAR STOMP)

(LU WATERS - 1949)

(INTRO)



(BIG BEAR STOMP - 2)

48

EM

EM

AM

EM

52

EM

EM

EM

B7

EM

G7 (INTERLUDE)

C#0

G7

C#0

G7

56

(TRIO)

C

C

G7

G7

60

G7

G7

C

F

F#

C

C7

B7

Bb7

64

A7

A7

D7

D7

68

D7

D7

G7

G7

72

C

C

G7

G7

76

G7

G7

E7

E7

AM

E7

80

AM

AM

AM

AM

D7-5

84

G7

G7

C

1 G7

LAST C

88

4-BAR ENDING



# (BLACK BOTTOM STOMP)

(JELLY ROLL MORTON - 1925)

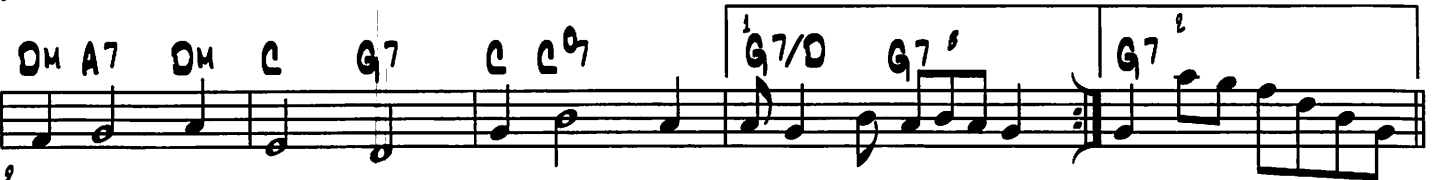
(INTRO)



(A)



5



9

(B)



14



18



22



26



30



34

(BLACK BOTTOM STOMP - 2)

48

42

46

50

54

58

62

66

70

AM E7 A A7

DM A7 DM C G7 C7 B7 Bb7 A7 Ab7 G7 C

C C0 C C C0 C C7 C0 C7 .....BREAK.....

(Trio) C7 C7 F F

.....BREAK.....

C7 C7 G7 C7 F F C7

C7 C7 F F Cm6

D7-9 D7 D7 Gm G#0

F Gm7 C7 F<sup>1</sup> F

LAST F F7 Bb Bbm F F

# (BLACK CAT ON A FENCE)

(KEN COLYER - 1956)

(A)

E7 AM D7 G

5

9

15

(B)

G7 G<sup>0</sup> G7 G7

17

(C)

C C AM AM

21

G7 G7 C D7 G7

25

C C AM AM

29

G7 G7 C D7 G C<sup>1</sup> C LAST

33

# (BLAME IT ON THE BLUES)

(CHARLES COOK - 1914)

**(A)**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

**(B)**

**(D.S. AL CODA)**

CODA

(BLAME IT ON THE BLUES - 2)

(TRIO)

33

37

41

45

49

53

57

61

# (BLUE BELL)

TROMBONE LEAD

(EDWARD MADDON & THEODORE MORSE - 1907)

Handwritten musical score for Trombone Lead, featuring a key signature of two flats (Bb and Eb) and a common time signature (C). The score is divided into two systems, each with five staves. The first system includes a section marked (A) and a section marked (B). The second system includes a section marked (B) and a section marked (A). The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols and performance instructions.

Chord symbols and performance instructions include:

- (A) Bb F7 Bb F7 Bb F7 Bb
- Bb D7 Gm Bbm F C7 F7 Bb F7
- 5 ADD CORNET/CLARINET Bb F7 Bb F7 Bb F7 Bb
- 9 Bb D7 Gm F7 Bb/F Eb/F F7 DOUBLE TIME
- 15 (B) Bb Bb/D Cm7 F7
- 17 F7 F7 Bb Bb
- 21 G7 G7 Cm7 Cm7
- 25 C7 C7 F7 F7
- 29 Bb Bb/D Cm7 F7
- 33 F7 Dm/F Eb7 D7 D7
- 37 G7 G7 Cm7 Cm7/Bb Am Gm6
- 41 Bb/F F7 Bb Bb (F7)



# (BLUE BLOOD BLUES)

(LONNIE JOHNSON - 1929)

Handwritten musical score for "Blue Blood Blues" by Lonnie Johnson, 1929. The score is written on ten staves in G major, 4/4 time. It includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff of each system, with chords indicated by letters above the notes. The chords are: F, F, D7, D7, G7, C7, F, F#0, G7, C7, F, F, D7, D7, G7, C7, F, Bb, F, F7, F7, Bb, Bb, G7, G7, C7, C7, F, F, D7, D7, G7, C7, F, Bb, F, (C7). The score is numbered 1 through 29 at the beginning of each staff.

# (BLUE PRELUDE)

TROMBONE FIRST TIME

(JOE BISHOP & GORDON JENKINS - 1933)

EM F#7 AM B7 B7

EM C7 B7 EM6 EM

5 EM F#7 AM B7 B7

9 EM C7 B7 EM EM B7

13 TUTTI EM G#M EM6 EM6 B7

17 EM C7 B7 B7

21 C7 C7 EM EM

25 C7 TROMBONE LEAD C7 B7 B7

29 EM F#7 AM B7 B7

33 EM C7 B7 EM EM

37

# (BLUEBELLS GOODBYE)

(TRAD - AS REMEMBERED BY BUNK JOHNSON)

STREET BEAT (A)

The musical score is written on ten staves, each containing a single melodic line. The key signature is one flat (Bb). The score is divided into measures by bar lines. Above the staves, various chords and rhythmic markings are indicated. The first staff begins with a 'STREET BEAT' marking and a circled 'A'. The chords are: 8, Bb, 8b, 8b, 8b, 8b7. The second staff has: Eb, EbM, 8b, 8b. The third staff has: D7, D7, Gm, Gm. The fourth staff has: C7, C7, F7, F7. The fifth staff has: 8b, 8b, 8b, 8b7. The sixth staff has: Eb, EbM, D, D. The seventh staff has: Eb, E0, 8b, G7. The eighth staff has: C7, F7, 8b, 8b. The score ends with a double bar line and a final chord symbol.

6

10

14

18

22

26

30

(BLUEBELLS GOODBYE - 2)

Handwritten musical score for guitar, consisting of eight staves. The key signature is B-flat major (two flats). The score includes various chords and melodic lines, with measure numbers 34, 38, 42, 46, 50, 54, 58, and 62 indicated on the left margin.

**Staff 1 (Measures 34-37):** Starts with a treble clef, key signature of two flats, and a circled 8. Chords: Bb, F7, Bb, Bb. A slur covers the last two measures.

**Staff 2 (Measures 38-41):** Chords: Eb, Eb, Bb, Bb. A slur covers the last two measures.

**Staff 3 (Measures 42-45):** Chords: D, D, Gm7, Gm7.

**Staff 4 (Measures 46-49):** Chords: C7, C7, F7, F7. A slur covers the last two measures.

**Staff 5 (Measures 50-53):** Chords: Bb, F7, Bb, Bb. A slur covers the last two measures.

**Staff 6 (Measures 54-57):** Chords: Eb, Eb, D, D. A slur covers the last two measures.

**Staff 7 (Measures 58-61):** Chords: Eb, E0, Bb, G7.

**Staff 8 (Measures 62-65):** Chords: C7, F7, Bb, Bb. A slur covers the last two measures, ending with a double bar line.

# (BLUES IN MY HEART)

VAMP - DOUBLE TIME FEEL

(VERSE)

(BENNY CARTER & IRVIN MILLS - 1931)

Handwritten musical score for "Blues in My Heart" by Benny Carter & Irvin Mills (1931). The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The music is in a blues style, featuring various chords and melodic lines. The score is divided into a VAMP section (measures 1-16), a VERSE section (measures 17-43), and a CHORUS section (measures 44-59). The VAMP section starts with a double bar line and a key signature change to Bb. The VERSE section starts with a double bar line and a key signature change to Bb. The CHORUS section starts with a double bar line and a key signature change to Bb. The score includes various chords such as E7, B7, A7, D7, G7, C7, F7, Bb7, Eb7, Ab7, and G7+. The melody is written in a single line on each staff, with some measures containing multiple notes. The score ends with a double bar line and a key signature change to Bb.

# (BOUNCING AROUND)

(A.J. PIRON & PETER BOCCAGE - 1924)

8ONE/CLAR/TUBA

87 87 87 87 TUTTI

5

9

13

17

22

26

31

36

D7/A D7 D7 G G G G#7 D7

D7 G Eb7 G ..... BREAK .....

A7 D7 G<sup>1</sup> G6/B G#7 G<sup>2</sup> 87 (D.S. AL CODA)

(BOUNCING AROUND - 2)

39

Em G7 C

42

G E7 A7 D7 G G7

45

(CHORUS)

C F C C

49

G7 G7 C G7 D7 G7

53

C F E7 Am

57

F F#0 C A7 Dm7 G7

60

(ENDING)

C<sup>1</sup> G7 C<sup>LAST</sup> C Ab7 G7 C

# (BREEZE)

(BALLARD McDONALD, JOE GOODWIN & JAMES F. HANLEY - 1919)

(VERSE) 87 EM AM D7 G C7 D7 G 87

EM D7 G F#7 BM D7

(CHORUS) 5 G G D7 D7

9 D7 D7 G G7

13 C C G E7

17 A7 A7 D7 D7 D+

21 G G D7 D7

25 D7 D7 C7 B7 B7

29 C G D7 G

33 G G D7 G G

37



# (BROWN BOTTOM BESS)

(JOHNNY DODDS - 1927)

(INTRO) G7 E<sup>b</sup>7 D7 G7 C7 F7 B<sup>b</sup>

(VERSE) B<sup>b</sup> G<sup>M</sup> C<sup>M</sup> F7 C7 F7 B<sup>b</sup>

5 F7 E7 F D7 C7 F7

9 B<sup>b</sup> G<sup>M</sup> C<sup>M</sup> F7 C7 F7 B<sup>b</sup>

13 F E7 F D7 C7 F7

17 (CHORUS) G7 G7 C7 C7

21 F7 F7 B<sup>b</sup> B<sup>b</sup> D7

25 G7 G7 C7 C7

29 C<sup>M</sup> C<sup>#</sup>0 B<sup>b</sup> G7

33 G7 G7 C7 F7 B<sup>b</sup>

37

# (BROTHER LOWDOWN)

(TUCK MURPHY - 1947)

(VERSE)

8<sup>b</sup> 8<sup>b</sup> F#7 F#7

8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> C#0

5 F7 C#7 F 8<sup>b</sup> 8<sup>b</sup>

9 C7 C7 F7 F7

13 8<sup>b</sup> 8<sup>b</sup> F#7 F#7

17 8<sup>b</sup> 8<sup>b</sup> G7 D# G7 C7

21 F7 C7 D# F7 D# A7 D7

25 G7 C7 F7 F7 D7 A7 A<sup>b</sup>7

29 (CHORUS) G7 G7 C7 C7

33 F7 F7 8<sup>b</sup> G#0 D7 A7 A<sup>b</sup>7

37 G7 G7 C7 C7

41 F7 F7 B<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> A7 A<sup>b</sup>7 B<sup>b</sup> LAST E<sup>b</sup> 8<sup>b</sup>

45

# (BROWNSKIN MAMA)

(CASEY BILL WELDON - 1937)



# (BUCK CREEK BLUES)

MAIN THEME IS (A) GO TO (B) AND (C) WHEN YOU FEEL LIKE IT

(TONY PRINGLE - 1987)

Sheet music for "BUCK CREEK BLUES" by Tony Pringle (1987). The music is in 12/8 time and features three main sections: (A), (B), and (C).

**Section (A):** Measures 1-13. Chords: F7, C, FM7, C, E7, AM, C7, G7, FM7, C, G7, C, C0, G7, F7, G7, C, F, C1, G7, C2, G7.

**Section (B):** Measures 14-25. Chords: C, FM7, C, BREAK....., F7, FM7, C, BREAK....., G7, F7, G7, C, C.

**Section (C):** Measures 26-34. Chords: C, FM7, C, E7, AM, C7, F7, FM7, C, G7, C, C0, G7, F7, G7, C, F, C, G7.

Measure numbers are indicated at the start of each line: 5, 9, 14, 18, 22, 26, 30, 34.

# (BUDDY'S HABIT)

(ARNETTE JOHNSON & CHARLES STRAIGHT - 1923)

Handwritten musical score for "Buddy's Habit" (Arnette Johnson & Charles Straight - 1923). The score is written on ten staves, organized into four systems of two staves each. The key signature is one flat (Bb), and the time signature is common time (C). The score includes various musical notations, including eighth and sixteenth notes, rests, and bar lines. Chord symbols are written above the staves, indicating the harmonic structure. The score is divided into sections labeled (A), (B), and (C).

**Section (A):** Measures 1-14. Chords: C, E7, AM, C7, F, A7, DM, C. Measure numbers: 1, 5, 9.

**Section (B):** Measures 15-33. Chords: G7, C, A9, D7, G7, C, G7, C. Measure numbers: 15, 18, 22, 26, 30.

**Section (C):** Measures 34-45. Chords: C, E7, AM, C7, F, A7, DM, C. Measure numbers: 34, 39, 45.

Additional markings include "BREAK" with dotted lines in measures 28, 31, and 33. The score concludes with a double bar line and repeat dots in measure 45.

(BUDDY'S HABIT - 2)

Handwritten musical score for "Buddy's Habit - 2". The score is written on ten staves, with measures numbered 47, 51, 55, 59, 63, 67, 71, 75, 79, and 83. The notation includes various musical symbols such as notes, rests, and bar lines. Chord symbols are written above the staves, including C, E7, Am, C7, F, A7, Dm, C, F#0, A9, D7, G7, C0, Gm, F0, F, F7, Bb, Bbm, F, C7, F, Gm, F0, F, F, G7, G7, C7, C7, F, Gm, F0, F, F7, Bb, E7, A7, A7, F7, Bb, Bb, G0, F, D7, Gm7, C7, F1, C7, F2, and F. A section starting at measure 55 is labeled "(TRIO) BONE LEAD 1ST TIME". The score concludes with a double bar line at measure 87.

**(BUGLE BOY MARCH)**

(ADAPTED FROM "AMERICAN SOLDIER" BY FRANCIS A MYERS - 1907)

# STREET BEAT THEN CORNET FANFARE

STREET BEAT THEN CORNET FANFARE

5

9

13

17

21

25

29

33

# TROMBONE LEAD 1ST TIME

(BUGLE BOY - 2)

(T210)

39

43

47

51

55

59

63

67

Chord symbols: C, F, C, C, G7, G7, C, C7, F, F, C, A7, D7, D7, G7, G7, C, C7, F, F, C, A7, D7, G7, C, C.



# CAKEWALKING BABIES FROM HOME

(HELEN TROY, CHRIS SMITH & CLARENCE WILLIAMS - 1924)

(CHORUS) G7 G7 G7 G7

C7 C7 A7 A7

5 D7 D7 D7 D7

9 D7 D7 Dm Fm G7 G<sup>0</sup>

13 G7 G7 G7 G7

17 C C E7 Am Am C7

21 F F F Fm

25 C C C G<sup>0</sup> G7

29 G7 G7 G7 G7

33 D7 G7 C C<sup>1</sup> G7 TO VERSE C<sup>2</sup> FINE

37

The image shows a musical score for the song "Cakewalking Babies from Home". It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 marked at the beginning of their respective staves. Chord symbols are written above the notes: G7, C7, A7, D7, Dm, Fm, G<sup>0</sup>, E7, Am, C<sup>1</sup>, and C<sup>2</sup>. The score ends with a double bar line and the word "FINE".

(CAKEWALKING BABIES FROM HOME - 2)

(VERSE)

Handwritten musical score for "Cakewalking Babies from Home - 2" (Verse). The score is written on four staves in treble clef, 4/4 time. The melody is on the first staff, and the accompaniment is on the second, third, and fourth staves. Chords are indicated by letters above the notes. The piece ends with a double bar line and the instruction "D.C. AL FINE".

Staff 1 (Melody):  
42 | C | C | G<sup>+</sup> | C | C |  
Staff 2 (Accompaniment):  
46 | C | C | D7 | G7 |  
Staff 3 (Accompaniment):  
50 | E7 | A<sup>M</sup> | E7 | A<sup>M</sup> |  
Staff 4 (Accompaniment):  
54 | D7 | D7 | D7 | G7 | G<sup>0</sup> |

(D.C. AL FINE)

# CAMP MEETING BLUES

(KING OLIVER - 1923)

Sheet music for "Camp Meeting Blues" by King Oliver (1923). The music is in G major, 4/4 time, and consists of 39 measures.

**Section (A):** Measures 1-8. Chords: G, G, D7, G, G, D7, G, E7.

**Section (B):** Measures 9-17. Chords: A7, A7, G, D7, G<sup>1</sup>, G<sup>2</sup>.

**Section (C):** Measures 18-26. Chords: G, G, G, C, G7, C, B7, E7, A7, D7, G, C, C#.

**Section (D):** Measures 27-35. Chords: G, G, G7, G7, C, G, D7, G<sup>1</sup>, C, C#.

**Section (E):** Measures 36-39. Chords: G, C, C#, G, G, G, D.C. AL FINE.

The notation includes treble clef, key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The word "FINE" is written at the end of the piece.

**(CANAL STREET BLUES)**

(JOE OLIVER - 1923)

(INTRO)

(A)

(B)

(C)

LAST

45

# (CANDY LIPS)

(LAURIE JACKSON - 1927)

TROMBONE ALONE

(INTRO)  $A^b$   $A^b$   $F\#7$   $D7$

$C$   $C$   $E^bD7$   $DM7$   $FM$   $G7$  (EVERYBODY)

5

(CHORUS)  $C$   $C$   $E7$   $E7$

9

$AM$   $AM$   $E7$   $E7$

15

$F$   $FM$   $C$   $C$

17

$B7$   $B7$   $G7$   $G7$

21

$C$   $C$   $E7$   $E7$

25

$AM$   $AM$   $E7$   $E7$

29

$F$   $FM$   $C$   $A7$

33

$D7$   $G7$   $C$   $C$  TO VERSE  $C$   $C$  2 - LAST  $C$  (FINE)

37

# (CANAL STREET BLUES)

(JOE OLIVER - 1923)

(INTRO)

(A)

5

9

15

(B)

19

23

27

(C)

33

37

41

45

LAST

F7 8b 8bm C7

F 8b 8b F F7

8b 8b F F F#0

C7 C7 F1 F7 8b 8bm F C7 F2 8b F C7

F F F F7

8b 8b F F

C7 C7 F1 F7 8b 8bm F C7 F2 F

F F F F7

8b 8b F F F#0

C7 C7 F1 F C7

F LAST F 8bm F C7 F

Bb

# (CANDY LIPS)

(LAURIE JACKSON - 1927)

TROMBONE ALONE

(INTRO)  $G^b$   $G^b$   $E7$   $C7$

$B^b$   $B^b$   $D^b07$   $C^M7$   $E^bM$   $F7$  (EVERYBODY)

(CHORUS)  $B^b$   $B^b$   $D7$   $D7$

$G^M$   $G^M$   $D7$   $D7$

$E^b$   $E^bM$   $B^b$   $B^b$

$A7$   $A7$   $F7$   $F7$

$B^b$   $B^b$   $D7$   $D7$

$G^M$   $G^M$   $D7$   $D7$

$E^b$   $E^bM$   $B^b$   $G7$

$C7$   $F7$   $B^b$   $B^b$  TO VERSE  $B^b$  2 - LAST  $B^b$  (FINE)

(CANDY LIPS - 2)

(VERSE) TROMBONE

Handwritten musical score for Trombone, Verse, of the song "Candy Lips - 2". The score consists of seven staves of music in B-flat major, with measures numbered 45 to 63. Chord symbols are written above the notes. The piece ends with a "BREAK" section and a "D.C. AL FINE" instruction.

Measures 45-46: Chords Bb, D7, Gm, Gm.

Measures 47-48: Chords Cm, F7, Bb, D7.

Measures 49-50: Chords Eb, Eb, Dm, Dm. Marking: TUTTI.

Measures 51-52: Chords Cm, Cm, Bb, Bb.

Measures 53-54: Chords Eb, Eb, Dm, Dm.

Measures 55-56: Chords F7, C7, F. Marking: BREAK.....

Measures 57-58: Chords F, F. Marking: (D.C. AL FINE)



# (CAPTAIN'S CABIN)

(AFTER A LITTLE BAR IN SWITZERLAND)

Musical score for the piece "CAPTAIN'S CABIN" (After a Little Bar in Switzerland). The score is written in treble clef, key of B-flat major (two flats), and common time (C). It consists of nine staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. Chord symbols are written above the staff lines, indicating the harmonic structure of the piece. The score concludes with a double bar line and repeat dots at the end of the ninth staff.

Chord symbols present in the score:

- 8<sup>b</sup>
- F7
- G7
- C7
- D7
- Gm7
- (F7)

(CANDY LIPS - 2)

(VERSE) TROMBONE

Handwritten musical score for Trombone, Verse, Candy Lips - 2. The score consists of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single line. The second staff begins with a common time signature (C). The third staff begins with a common time signature (C). The fourth staff begins with a common time signature (C). The fifth staff begins with a common time signature (C). The sixth staff begins with a common time signature (C). The score includes various chords and markings, including "TUTTI", "BREAK", and "D.C. AL FINE".

43

E7

AM

AM

47

DM

G7

C

E7

51

F

TUTTI

F

EM

EM

55

DM

DM

C

C

59

F

F

EM

EM

63

G7

D7

G

BREAK.....

(D.C. AL FINE)

# (CAPTAIN'S CABIN)

(AFTER A LITTLE BAR IN SWITZERLAND)

Musical score for the song "CAPTAIN'S CABIN" (After a little bar in Switzerland). The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are placed above the staff to indicate the harmonic structure. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines.

Chord symbols and measure numbers:

- Measure 1: C
- Measure 2: G7
- Measure 3: C
- Measure 4: G7
- Measure 5: C
- Measure 6: A7
- Measure 7: D7
- Measure 8: G7
- Measure 9: C
- Measure 10: G7
- Measure 11: C
- Measure 12: G7
- Measure 13: C
- Measure 14: A7
- Measure 15: D7
- Measure 16: G7
- Measure 17: C
- Measure 18: E7
- Measure 19: E7
- Measure 20: A7
- Measure 21: E7
- Measure 22: A7
- Measure 23: D7
- Measure 24: D7
- Measure 25: G7
- Measure 26: G7
- Measure 27: C
- Measure 28: G7
- Measure 29: C
- Measure 30: (G7)

# CAROLINA'S CALLING ME

(VERSE) TROMBONE LEAD

(BOB CHARLES - 1961)

Handwritten musical score for "CAROLINA'S CALLING ME" (Bob Charles - 1961), featuring a Trombone Lead. The score is written in common time (C) and one sharp (F#).

**Verse (Measures 1-14):**

- Measures 1-4: C, G<sup>+</sup>, C, C
- Measures 5-8: G<sup>+</sup>, C, C, C
- Measures 9-12: C, G<sup>+</sup>, E, E<sup>M</sup>A7, E<sup>b</sup>, E
- Measures 13-14: D7, G7, G<sup>+</sup>7, A7

**Chorus (Measures 15-45):**

- Measures 15-16: D, D
- Measures 17-20: A7, A7, A<sup>+</sup>, D, D<sup>#</sup>0, E<sup>M</sup>7, A7
- Measures 21-24: D, F<sup>#</sup>7, G, E<sup>M</sup>
- Measures 25-28: A7, A7, D, D<sup>0</sup>, D
- Measures 29-32: G, G, D7, C<sup>#</sup>7, C7, B7
- Measures 33-36: E7, E7, E<sup>M</sup>7, A7
- Measures 37-40: D, F<sup>#</sup>7, G, E<sup>M</sup>
- Measures 41-44: A7, A7, D, D, (A7)
- Measure 45: D

# CARRY ME BACK TO OLD VIRGINNY

PIANO INTRO - TROMBONE 1ST CHORUS

(JAMES BLAND - 1878)

Musical score for Trombone 1st Chorus, featuring piano introduction and first chorus. The score is written for Trombone 1st Chorus, with a key signature of one sharp (F#) and a common time signature (C). The score consists of 8 staves of music, with measures numbered 1 through 29. The music is written in a single system, with measures grouped by staves. The notes are primarily quarter and eighth notes, with some rests. Chord symbols are provided above the notes, indicating the harmonic structure. The score ends with a double bar line and repeat dots.

Chord symbols and measure numbers:

- Staff 1: G, G7, C, C#0, G (Measures 1-5)
- Staff 2: G, E7, A7, D7 (Measures 6-9)
- Staff 3: G, G7, C, C#0, G (Measures 10-14)
- Staff 4: G, E7, A7, D7, G (Measures 15-19)
- Staff 5: D7, D7, G, G0, G (Measures 20-24)
- Staff 6: G, E7, A7, D7 (Measures 25-28)
- Staff 7: G, G7, C, C#0, G (Measures 29-33)
- Staff 8: G, E7, A7, D7, G (Measures 34-38)

# CHAMPAGNE RAG

(JOSEPH F. LAMB - 1910)

(INTRO)



(CHAMPAGNE RAG - 2)

40 **(C)** G A7 D7 G G<sup>0</sup> AM7 D7

44 G G G G

48 A7 D7 G D7 G G7

52 **(D)** C A7 D7 D7

56 G7 G7 C C<sup>0</sup> G7

60 C A7 D7 D7

64 G7 G7 G7 C<sup>1</sup> G7 C<sup>2</sup>

68 **(E)** E7 AM E7 BONE E7 AM

72 D7 G D7 BONE D7 G

76 G Ab7/F# G D7 G G Ab7/F# G D7 G

80 G G7/F A7 D7 D.C. AL FINE

85

# (THE CHANT)

(MEL STITZEL - 1926)

**(A) RHYTHM OUT**

**TUTTI**

5 **(B)**

9

13

17 **(C)**

21 **(D)**

25

29

33

37



**(THE CHANT - 2)**

Musical score for "The End" by The Beatles, featuring guitar and bass parts. The score is written in E-flat major (three flats) and 4/4 time. It includes various chords and a "RHYTHM OUT" section.

**Chords and Harmonization:**

- Chorus (Measures 39-46):** Chords include E<sup>b</sup> (E-flat), F#9, C7, F7, and B<sup>b</sup> (B-flat).
- Bridge (Measures 47-50):** Chords include B<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>. The section is marked "BREAK" with dotted lines.
- Verse (Measures 51-58):** Chords include B<sup>b</sup>, F#9, C7, F7, and B<sup>b</sup>.
- Chorus (Measures 59-66):** Chords include E<sup>b</sup>, E<sup>b</sup>M, B<sup>b</sup>, and G7.
- Bridge (Measures 67-70):** Chords include C7, F7, B<sup>b</sup> (with a first ending bracket), and B<sup>b</sup>.
- Chorus (Measures 71-74):** Chords include G<sup>M</sup> (G major), G<sup>M</sup>, G<sup>M</sup>, and G<sup>M</sup>.
- Outro (Measures 75-78):** Chords include F, C7, F, and F.

**Other Markings:**

- Measures 47-50:** Marked "BREAK" with dotted lines.
- Measure 67:** Marked "RHYTHM OUT".
- Measure 75:** Marked "TUTTI".
- Measure 78:** Marked "LAST".

# (CHATTANOOGA STOMP)

(KING OLIVER - 1923)

.....BREAK..... G Dm G7

5

9

13

17

21

25

29

2 ON TO NEXT STRAIN

3 TO TRIO

(8)

(DS ALT TRIO)

(CHATTANOOGA STOMP - 2)

(TRIO)

Handwritten musical score for "Chattanooga Stomp - 2" (Trio). The score is written on 10 staves, with measure numbers 32, 36, 40, 44, 48, 52, 56, 60, and 64 marked at the beginning of their respective staves. The key signature is one flat (Bb). The time signature is 4/4. The score includes various chords and melodic lines. A "BREAK" section is indicated between measures 44 and 48. The final section is labeled "LAST FOUR - BAR ENDING".

Chords and notes visible in the score:

- Staff 1 (Measures 32-35): F, C7, F, F, F7
- Staff 2 (Measures 36-39): Bb, Bb, Bbm, F, F, Eb07
- Staff 3 (Measures 40-43): C, C, C7, F, F/A, Fm/Ab
- Staff 4 (Measures 44-47): C/G, C#07, G7/D, G, C7, BREAK
- Staff 5 (Measures 48-51): F, C7, F, F, F7
- Staff 6 (Measures 52-55): Bb, Bbm, F, F, Eb07
- Staff 7 (Measures 56-59): C/E, C, C7, F, F7, D7
- Staff 8 (Measures 60-63): G9, G9-5/C#, C7, F 1-N, F#0, C7
- Staff 9 (Measures 64-67): F, LAST FOUR - BAR ENDING, F, F, C7, F

# (CHELSEA ON DOWN)

(ROBIN WETTERAU - 1959)

(VAMP)  $D^{\#}M$   $D^{\#}M$   $E^{\flat}$   $E^{\flat}$

$D^{\#}M$   $D^{\#}M$   $E^{\flat}$   $E^{\flat}$

5 (A)  $D^{\#}M$   $D^{\#}M$   $B^{\flat}$  F A7

9  $D^{\#}M$   $D^{\#}M$   $E7$  A7

15  $D^{\#}M$   $D^{\#}M$   $B^{\flat}$  F

17  $B^{\flat}$  F  $B^{\flat}0$  1  $B^{\flat}0$  A7

21  $C7$  2 F A7 (B)  $D^{\#}M$   $D^{\#}M$   $E^{\flat}$

25  $E^{\flat}$   $D^{\#}M$   $D^{\#}M$   $E^{\flat}$   $D^{\#}M$

30

(CHELSEA ON DOWN - 2)

35

39

43

47 TROMBONE LEAD 1ST TIME

51

55

59

63

67 LAST (SLOW DOWN GRADUALLY TO A BRIEF BREAK BEFORE THE FERMATA)

71

# CHICAGO BREAKDOWN

(JELLY ROLL MORTON - 1926)

**(A)**

5

9

15

16

**(B)**

20

24

28

33

Chords: Eb0, D7, G7, C, Eb0, D7, G7, C7, F, F0, A7, D7, G7, C, Eb0, D7, G7, C7, F, F, Ab7, C, G#m, A7, Dm, G7, C1, C2, C73, C7, Go To Trio, D7, G7, C, BREAK, G9, G9, C6, C6, D7, G7, C, BREAK, F, F#m, C, Eb0, G9, C1, F#0, F#m, C, C2, D.S. TO TRIO

TO NEXT STRAIN

BREAK.....

D.S. TO TRIO

**(CHICAGO BREAKDOWN - 2)**

TRUMPET LEAD 1ST TIME

(TRIO) G7 C7 F F F#07 C7

57

C7 F F F#0 G7 C7

42

F F F#0 C A9 D7 G7

47

..... RHYTHM BREAK.....

C FM C0 C7 G7 C7

51

F F F#07 C7 C7 F F CM7

55

Bb Bb F A7-5 D7

61

G9 AM C7 F G Bb0 D7

65

F LAST F7 Bb C7 F

69

# CHICAGO RHYTHM

(GROSSMAN & KANTER - 1925)

(VERSE) C#<sup>0</sup> C<sup>0</sup> B<sup>0</sup> B<sup>b0</sup> A<sup>0</sup> A<sup>b0</sup> G<sup>0</sup> B7 E<sup>M</sup> E<sup>M</sup>

A7 D7<sup>1</sup> D<sup>+</sup> G B7 A7<sup>2</sup> C D D<sup>0</sup> D

(CHORUS) G A7 A7

D7 D7 G A7 D7

G A7 A7

D7 D7 F#7 B<sup>M</sup> G G B7

E<sup>M</sup> B7 E<sup>M</sup> B7 E<sup>M</sup> B7 E<sup>M</sup>

A7 A7 D D<sup>0</sup> D

G A7 A7

D7 D7 F#7 B<sup>M</sup> G G (B7 TO VERSE)



# CHIMES BLUES

(KING OLIVER - 1923)

(Intro)

51

Chords and measures:

- Intro: C, G7, Dm7, G0, G7
- (A): C, C7
- 5: F, C7, C
- 9: G7, G7, C, C7, F#0, Fm, C, G7
- (B): C, C7, F, Fm
- 17: C, A7, D7, G7, C, F, C, G7
- (C): C, C, C, C, C, C, C, C, C+
- 29: F, F, Fm, Fm, C, A7
- 33: D7, D7, G7, G7, C, F, C, G7, C, F, C
- 37: C, Ab7, C, C7
- 43: F, F#0, C, A7
- 47: D7, G7, C, C7, F#0, Fm, C

# (COME BACK SWEET PAPA)

PIANO 1ST CHORUS THEN TROMBONE VERSE

(PAUL BARBARIN & LOUIS RUSSELL - 1926)

(VERSE)

Musical notation for the Verse section, measures 1-16. The notation is written on a single staff with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C, A<sup>b</sup>7, G7, C, A<sup>b</sup>7, G7, C, A7, D7, G7, C, A<sup>b</sup>7, G7, D7, G<sup>#</sup>0, D7, G7.

(CHORUS)

Musical notation for the Chorus section, measures 17-48. The notation is written on a single staff with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C, A7, D7, D7, G7, G7, C, E7, A7, A7, A7, A7, D7, D7, G7, G7, C, A7, A7, D7, D7, C<sup>0</sup>, C, D7, G7, C, C, G7. Measure 48 is marked "LAST".

# (COME ON IN AND STOMP STOMP STOMP)

(CHRIS SMITH, THOMAS 'FATS' WALLER & IRVING MILLS - 1927)

(VERSE)

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

(CHORUS)

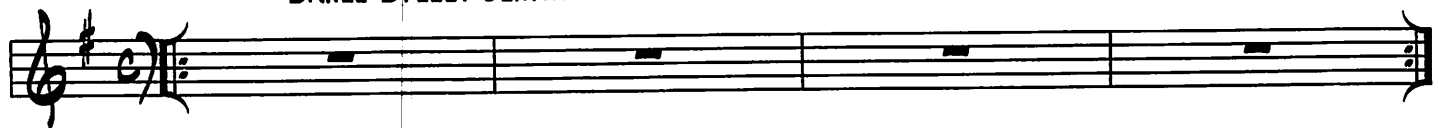
17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

# CONTI STREET PARADE

(MIKE DELAY, ALTON PURNELL & FLOYD LEVIN - 1972)

SNARE STREET BEAT.....



(TO INTERLUDE)

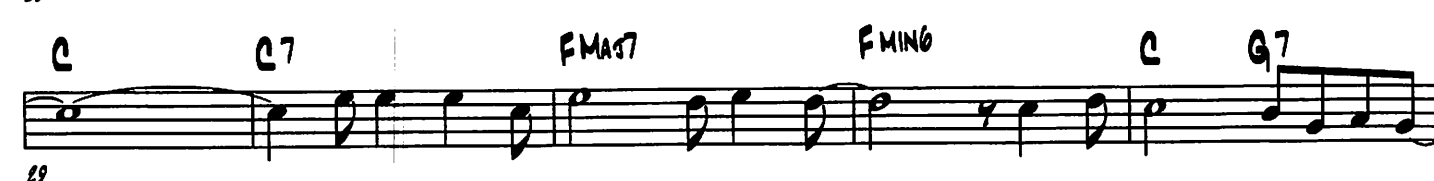
(INTERLUDE)

Handwritten musical score for Trombone/Tuba, measures 42-70. The score is written on ten staves. The first four staves (measures 42-53) are for a single melodic line. The last six staves (measures 54-70) are for a single melodic line. The key signature is one sharp (F#). The time signature is common time (C). The score includes various chords and melodic lines. The chords are: E<sup>M</sup>, B<sup>M</sup>, E<sup>M</sup>, G<sup>7</sup>, C, G<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. The melodic lines are:   
 Staff 1 (measures 42-53):   
 42: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G13

# COPENHAGEN

(CHARLIE DAVIS & WALTER MELROSE - 1924)

(INTRO)



(COPENHAGEN - 2)

Handwritten musical score for "COPENHAGEN - 2". The score is written on six staves, each with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves: C, Dm, Em, Ab, G7, F7, and C7. The score is divided into sections by measure numbers: 40, 45, 50, 56, 60, and 64. A section starting at measure 50 is labeled "(OPTIONAL OLE CHORUS)". A section starting at measure 56 is labeled "TUBA". A section starting at measure 60 is labeled "TUTTI". The score ends with a double bar line and repeat dots at measure 64. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

40

45

50 (OPTIONAL OLE CHORUS)

56 TUBA

60 TUTTI

64

# (CREOLE LOVE CALL)

(DUKE ELLINGTON - 1928)

Handwritten musical score for "Creole Love Call" by Duke Ellington (1928). The score is written on four staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with handwritten chord symbols and performance markings.

Chord symbols and markings above the staves:

- Staff 1: F, F, F, F
- Staff 2: Bb7, Bb7, Bb7, F
- Staff 3: C7, Bb, C7, F 1-N, Bb7, F
- Staff 4: F LAST, Bb7, F, RALL....., F6, F6

Measure numbers 5, 9, and 13 are indicated at the beginning of their respective staves.



# (THE CURSE OF AN ACHING HEART)

EUPH / TUBA DUET ON INTRO AND VERSE

(AL PIANTADOSI - 1913)

(INTRO) F F#0 C E7 A7

07 G7 C C

5 (VERSE) C C0 G7 G7

9 C C0 G7 G7

13 C C0 G G

17 D9 D9 G7 G7

21 C C0 G7 G7

25 C C7 F C7 F F A7

29 D7 D7 G G#0

33 D9 D9 G7 G7

37 RALL.....

(CURSE OF AN ACHING HEART - 2)

(CHORUS)

41

F F#m C C G<sup>0</sup>

45

G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C

49

D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

53

C B<sup>7</sup> C C<sup>7</sup>

57

F B<sup>7</sup> E<sup>7</sup> E<sup>7</sup>

61

F F#<sup>0</sup> C E<sup>7</sup> A<sup>7</sup>

65

D<sup>7</sup> G<sup>7</sup> C C

69

# Daddy Oo

(FRED W. LONGSHAW - 1929)

(INTRO) C7 C7 B<sup>0</sup> F7 B<sup>b</sup> B<sup>b</sup>7 B<sup>0</sup> E<sup>b</sup>M B<sup>b</sup> F7

TROMBONE LEAD

(VERSE) B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

5 F<sup>#</sup>7 F7 B<sup>b</sup> F<sup>#</sup>7 F7 B<sup>b</sup> B<sup>0</sup> F7 F<sup>#</sup>7 F7

10 B<sup>b</sup> B<sup>b</sup> B<sup>0</sup> F B<sup>0</sup> F G7 C7 F7

15 (CHORUS) B<sup>b</sup> G7 C7 C7

21 F7 F7 B<sup>b</sup> B<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>

25 E<sup>b</sup>M B<sup>b</sup> A7 B<sup>b</sup> B<sup>0</sup> C7 C7

30 F7 C7 F7 F<sup>+</sup> B<sup>b</sup> G7 C7

35 C7 F7 F7 F<sup>+</sup> D7 D7

40 G7 C7 E<sup>b</sup>M B<sup>b</sup> A7 B<sup>b</sup>

45 C7 C7 B<sup>0</sup> F7 B<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>0 E<sup>b</sup>M B<sup>b</sup>

49

# (DALLAS BLUES)

PYRAMID - PIANO - ADD RHYTHM - ADD CLAR - ADD CORNET - ADD BONE

(LOYD CARRETT & HART A. WARD - 1912)



# (DANIEL)

(SIDNEY BECHET - 1959)

Handwritten musical score for the song "Daniel" by Sidney Bechet (1959). The score is written on ten staves in G-flat major (three flats) and common time. It includes a key signature of three flats, a common time signature, and various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staves, and measure numbers (5, 9, 13, 17, 21, 25, 29) are placed at the beginning of their respective staves.

Chord symbols and measure numbers:

- Staff 1:  $E^b$ ,  $G^7$ ,  $C^M$ ,  $E^b7$
- Staff 2:  $A^b$ ,  $A^bM$ ,  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b7$
- Staff 3 (5):  $E^b$ ,  $G^7$ ,  $C^M$ ,  $E^b7$
- Staff 4 (9):  $A^b$ ,  $A^bM$ ,  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b7$ ,  $E^b$
- Staff 5 (13):  $D^b7$ ,  $G^b$ ,  $B^b7$ ,  $E^bM$
- Staff 6 (17):  $F^7$ ,  $B^bM$ ,  $C^7$ ,  $F^7$ ,  $B^b7$
- Staff 7 (21):  $E^b$ ,  $G^7$ ,  $C^M$ ,  $E^b7$
- Staff 8 (25):  $A^b$ ,  $A^bM$ ,  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b7$ ,  $E^b$ ,  $(B^b7)$
- Staff 9 (29):  $E^b$ ,  $G^7$ ,  $C^M$ ,  $E^b7$

# DANS LES RUES D'ANTIBES

(SIDNEY BECHET - 1958)

(INTRO) CLARINET

Chord progression and notation details:

- Intro: G, D7, A7, D7, D7, E<sup>0</sup>, D7
- Measure 1: G, D7
- Measure 2: G, D7
- Measure 3: G, D7
- Measure 4: G, D7
- Measure 5: A7, D7
- Measure 6: G, D7
- Measure 7: G, D7
- Measure 8: G, D7
- Measure 9: A7, D7
- Measure 10: G, D7
- Measure 11: G, D7
- Measure 12: G, D7
- Measure 13: G, D7
- Measure 14: G, D7
- Measure 15: G, D7
- Measure 16: G, D7
- Measure 17: G, D7
- Measure 18: G, D7
- Measure 19: G, D7
- Measure 20: G, D7
- Measure 21: G, D7
- Measure 22: G, D7
- Measure 23: G, D7
- Measure 24: G, D7
- Measure 25: G, D7
- Measure 26: G, D7
- Measure 27: G, D7
- Measure 28: G, D7
- Measure 29: G, D7
- Measure 30: G, D7
- Measure 31: G, D7
- Measure 32: G, D7
- Measure 33: G, D7
- Measure 34: G, D7
- Measure 35: G, D7
- Measure 36: G, D7
- Measure 37: G, D7
- Measure 38: G, D7
- Measure 39: G, D7
- Measure 40: G, D7
- Measure 41: G, D7
- Measure 42: G, D7
- Measure 43: G, D7
- Measure 44: G, D7
- Measure 45: G, D7
- Measure 46: G, D7
- Measure 47: G, D7
- Measure 48: G, D7
- Measure 49: G, D7
- Measure 50: G, D7
- Measure 51: G, D7
- Measure 52: G, D7
- Measure 53: G, D7
- Measure 54: G, D7
- Measure 55: G, D7
- Measure 56: G, D7
- Measure 57: G, D7
- Measure 58: G, D7
- Measure 59: G, D7
- Measure 60: G, D7

Annotations:

- Measure 10: 87
- Measure 11: E7
- Measure 12: A7
- Measure 13: A7
- Measure 14: D7 ADD TROMBONE
- Measure 20: A7
- Measure 21: E7
- Measure 22: A7
- Measure 23: E7
- Measure 24: A7
- Measure 25: D7
- Measure 26: G
- Measure 27: B7
- Measure 28: E7
- Measure 29: A7
- Measure 30: D7
- Measure 31: G
- Measure 32: B7
- Measure 33: E7
- Measure 34: A7
- Measure 35: D7
- Measure 36: G
- Measure 37: B7
- Measure 38: E7
- Measure 39: A7
- Measure 40: D7
- Measure 41: G
- Measure 42: B7
- Measure 43: E7
- Measure 44: A7
- Measure 45: D7
- Measure 46: G
- Measure 47: B7
- Measure 48: E7
- Measure 49: A7
- Measure 50: D7
- Measure 51: G
- Measure 52: B7
- Measure 53: E7
- Measure 54: A7
- Measure 55: D7
- Measure 56: G
- Measure 57: B7
- Measure 58: E7
- Measure 59: A7
- Measure 60: D7

Section markers:

- (A) at measure 1
- (B) at measure 30
- (C) at measure 40

Other markings:

- 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60 (measure numbers)
- 87 (octave marking)
- TUTTI (starting at measure 40)

(DANS LES RUES - 2)

Handwritten musical score for "DANS LES RUES - 2". The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The music is in a melodic style with various chord notations and instrument-specific markings.

**Staff 1 (Measures 65-70):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: G, D7, G, G, G.

**Staff 2 (Measures 70-75):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: AM7, D7, G, DM7, E7, AM, D7.

**Staff 3 (Measures 75-80):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: G, B7, EM, AM, D7, G.

**Staff 4 (Measures 80-85):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, EM7, DM7, G7, C, EM7, DM7, G7. **80 BONE/TUBA** (written above the staff).

**Staff 5 (Measures 85-90):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, C, C, C, C, C.

**Staff 6 (Measures 90-95):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, C, E7, E7, AM7, AM7.

**Staff 7 (Measures 95-100):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: D7, D7, G7, G7, C, C.

**Staff 8 (Measures 100-105):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, C, C, C, C, C.

**Staff 9 (Measures 105-110):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: E7, E7, AM7, AM7, D7, G7.

**Staff 10 (Measures 110-115):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, C, C, C, E7, E7.

**Staff 11 (Measures 115-120):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: AM7, AM7, D7, G7, C, C7.

**Staff 12 (Measures 120-127):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: F, FM, G, G, G, C.

**Staff 13 (Measures 127-130):** Melody line with notes G, A, B, C, D, E, F#, G. Chords: C, C, C, C.

# DEAD MAN BLUES

(JELLY ROLL MORTON - 1926)

TROMBONE/RHYTHM -- FREELY

AM DM AM E

AM AM E7 AM DM AM G7

5 TUTTI IN TEMPO RALL.....

(A) C C7 C C7 C C7 C7

9

F F C E7 A7

15

D7 D7 G7 C C7 F F#m C G7

17

(B) C C C C C7

21

F F C E7 A7

25

D7 D7 G7 C C7 F F#m C G7

29



(DEAD MAN BLUES - 2)

35

37

41

45

49

TROMBONE/RHYTHM --FREELY

RALL.....

TUTTI

**(DEEP HENDERSON)**

(FRED ROSE - 1926)

(INTRO) G C7 D+ G C7 D7+  
 (A) G C7 C7 G C7 C7  
 5 G C7 C7 D7 G<sup>1</sup> D+  
 9 G<sup>2</sup> G Go To B G<sup>3</sup> G Go To C  
 13 (B) E7 E7 A7 A7  
 17 D7 D7 G D7+ G7 (D.S. AL 320 ENDING)  
 21 (C) G D7 G G  
 25 C7 C7 D7 G G  
 29 G D7 G G G7  
 33 C7 C7 D7 G G  
 37 E7 E7 A A7  
 41 D7 D7 G G  
 45

(DEEP HENDERSON - 2)

This musical score is for the piece 'Deep Henderson - 2'. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 49, 53, 57, 63, 67, 73, 77, 83, 89, 95, 101, and 107 marked at the beginning of their respective lines. Chord symbols are placed above or below the notes to indicate harmonic structure. The score includes a section labeled 'PIANO 1ST TIME' starting at measure 67, which changes the key signature to two flats (Bb). The piece concludes with a 'TO KEY OF F' instruction at the end of measure 107, where the key signature changes to two flats (Bb).

Chord symbols and other markings include:

- E7, A, A7, D7, G, G7, C7, F, Bb+, Eb, Ab6, B7, C#, F, E7, Bb, TO KEY OF F
- PIANO 1ST TIME
- LAST

**(DELTA BOUND)**

(ALEX HILL - 1934)

Handwritten musical score for "The Rose Tree" featuring a cornet and trombone. The score is written on ten staves. The first staff is the key signature (one sharp, F#) and the time signature (common time, C). The first staff has a double bar line with repeat dots. The second staff has a key signature change to E-flat major (two flats, Bb and Eb). The third staff has a key signature change to G major (one sharp, F#). The fourth staff has a key signature change to E-flat major (two flats, Bb and Eb). The fifth staff has a key signature change to G major (one sharp, F#). The sixth staff has a key signature change to E-flat major (two flats, Bb and Eb). The seventh staff has a key signature change to G major (one sharp, F#). The eighth staff has a key signature change to E-flat major (two flats, Bb and Eb). The ninth staff has a key signature change to G major (one sharp, F#). The tenth staff has a key signature change to E-flat major (two flats, Bb and Eb). The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked "SLOWLY" and the ending is marked "(ENDING)". The score is for a cornet and trombone.

# (DINAH)

(HARRY AKST, SAM LEWIS & JOE YOUNG - 1925)

**(VERSE)** 8<sup>b</sup> 8<sup>b</sup> F7 F7 8<sup>b</sup>

6 G<sup>M</sup>7 C7 F7 8<sup>b</sup> 8<sup>b</sup>

11 **(CHORUS)** 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> F7 C7 C7 F7

17 F7 F7 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> E<sup>b</sup> F7

21 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup>

25 F7 F7 8<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> D7

29 G<sup>M</sup> 8<sup>b</sup>+ 8<sup>b</sup> C9

33 G<sup>M</sup> C7 F7 F7

37 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> F7 F7

41 1-4 8<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> LAST 8<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>M

47 F7 F7 F7 8<sup>b</sup>

53

# (DIRTY NO-GOODER'S BLUES)

(BESSIE SMITH - 1929)

(INTRO)

D7 G7 D D7 G G# D D<sup>0</sup> A7

(CHORUS)

D G9 D G#<sup>0</sup>/F E#7 D F<sup>0</sup> D/F# D

G9 G9 G7 D E#7 F<sup>0</sup> D/F# G E#7 D D#<sup>0</sup>

A7/E A7 A7 A7+ D D7 G#<sup>0</sup>/D G#6/D D: D#<sup>0</sup> A7 D 2

# (DOWN HEARTED BLUES)

(ALBERTA HUNTER & LOVIE AUSTIN - 1923)

**(VERSE)** F D7 G7 C7 F

5 F D7 G7 C7

9 F Bb Bb A7

13 G7 C D7 G7 C C7

**(CHORUS)** F Bb C7 F F7

17 Bb Bb C7 F F

21 C7 C7 F<sup>1</sup> Bb F C7 F<sup>2</sup> F

25

# (DOWN IN HONKYTONK TOWN)

(CHRIS SMITH & CHARLES MCCARRON - 1915)

(INTRO)

Handwritten musical notation for the Intro section, measures 1-4. The music is in 2/4 time. Measure 1: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 4: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: G7 (measures 1-2), G7 (measures 3-4).

(VERSE)

Handwritten musical notation for the Verse section, measures 5-32. The music is in 2/4 time. Measure 5: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 6: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 7: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 8: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Eb7 (measures 5-6), Eb7 (measures 7-8). Measure 9: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 10: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 11: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 12: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Eb7 (measures 9-10), Eb7 (measures 11-12). Measure 13: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 14: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 15: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 16: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Eb7 (measures 13-14), Eb7 (measures 15-16). Measure 17: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 18: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 19: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 20: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Ab7 (measures 17-18), Ab7 (measures 19-20). Measure 21: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 22: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 23: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 24: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Ab7 (measures 21-22), Ab7 (measures 23-24). Measure 25: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 26: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 27: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 28: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: Ab7 (measures 25-26), Ab7 (measures 27-28). Measure 29: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 30: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 31: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 32: A5 quarter, B5 quarter, C6 quarter, D6 quarter. Chords: D7 (measures 29-30), D7 (measures 31-32).



(DOWN IN HONKYTONK TOWN - 2)

(CHORUS)

Musical score for the chorus of "Down in Honkytonk Town - 2". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, often beamed in pairs. Chords are indicated by letters (C, D7, G7, A7) placed above the staff. Measure numbers 41, 45, 49, 53, 57, 61, 65, and 69 are marked at the beginning of their respective staves. The score concludes with a double bar line and repeat dots at the end of the final staff.

41 C D7 D7 D7 D7

45 G7 G7 G7 G7

49 C A7 D7 G7

53 C D7 D7 D7 D7

57 G7 G7 G7 G7

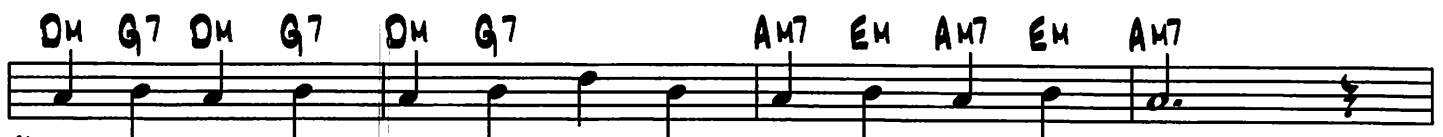
61 A7 D7 G7 C C

65 69

# DOWN IN JUNGLETOWN

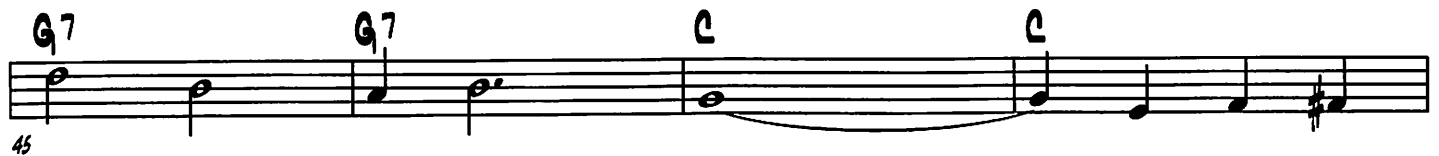
(EDWARD MADDEN & THEODORE MORSE -1908)

(VERSE) CORNET/BANJO



(DOWN IN JUNGLETOWN - 2)

(CHORUS)



# (DREAMING THE HOURS AWAY)

(WILL DUMAGE - 1927)

(INTRO)

Measures 1-4 of the Intro. The key signature has one flat (Bb). The time signature is common time (C). The notation is in a single staff. Chords are indicated above the staff: DM, A7, DM, A7. Dynamics are indicated below the staff: pp, p, mf, f.

(CHORUS)

Measures 5-32 of the Chorus. The notation is in a single staff. Chords are indicated above the staff: F, C7, DM, A7, Bb, Bbm, F, D7, G7, C7, F, C7, DM, A7, Bb, Bbm, F, D7, G7, C7, F, A7, F. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33 are indicated on the left. Measure 32 is marked "2 - LAST". The section ends with a double bar line.

(DREAMING THE HOURS AWAY - 2)

(VERSE) CLARINET/BONE

Musical score for Clarinet/Bone, Verse, measures 43-55. The score is written on four staves. The key signature is one flat (Bb). The time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and various chords. The chords are labeled as follows: DM, DM, GM, GM, C7, C7, F, F, A7, DM, DM, GM, GM, G7, G7, C7, C7. The piece ends with the instruction (D.S. AL FINE).

43

47

51

55

(D.S. AL FINE)

**(DUSKY STEVEDORE)**

(J.C. JOHNSON & ANDY RAZAF - 1928)

**(VERSE)**

(VERSE)

Handwritten musical score for the Verse of 'The Rose Tree'. The score is written on four staves in G major, 3/4 time. The melody is on the first staff, and the accompaniment is on the second, third, and fourth staves. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into four measures by bar lines. The first measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4. The accompaniment on the second staff starts on G3. The third staff has a 5-measure rest. The fourth staff has a 9-measure rest. The second measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues on G4. The accompaniment on the second staff continues on G3. The third staff has a 5-measure rest. The fourth staff has a 9-measure rest. The third measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues on G4. The accompaniment on the second staff continues on G3. The third staff has a 5-measure rest. The fourth staff has a 9-measure rest. The fourth measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues on G4. The accompaniment on the second staff continues on G3. The third staff has a 5-measure rest. The fourth staff has a 9-measure rest.

**(CHORUS)**

15 **(CHORUS)** F F C<sup>0</sup> C7 C7

17 C7 C7 F F C7

21 F F C<sup>0</sup> C7 C7

25 C7 C7 F F

29 A7 A7 Dm Dm

33 G7 G7 C7 C7

37 F F C<sup>0</sup> C7 C7

41 C7 C7 F<sup>1</sup> F C7 F<sup>2</sup> F

45

## (DUSKY STEVEDORE - 2)

(PATTER)

51

55

59

63

### D.S. CHORUS AL 2ND ENDING

#### VERSE 1

HAVE YOU EVER STOOD BENEATH A DIXIE SKY?  
SEEN THOSE STEAMBOATS WITH THEIR CARGOES LOADED HIGH?  
WATCHED A HAPPY HUSKY DUSKY HAVIN' FUN?  
TOILING DAILY IN THE BLAZING SUN -- HE'S JUST A

#### VERSE 2

ON THE LEVEE EVERY DAY'S A PERFECT DAY  
NATURE TAUGHT HIM HOW TO LAUGH HIS CARES AWAY  
JUST A GROWN UP CHILD WHO'S HAPPY ALL THE WHILE  
EVEN WHEN HE'S WEARY HE CAN SMILE -- HE'S JUST A

#### CHORUS 1

STEVEDORE DOWN ON THAT SWANEE SHORE  
WORKIN' AND SINGIN' A SONG  
HIS DUSKY BROW IS WET  
HE DOESN'T MIND THE SWEAT - A  
SHUFF-A-LIN ALL THE DAY LONG  
SEE HIS RAQ TIME SHUFF-A-LIN' GAIT  
HAPPY 'CAUSE HE'S HAN-OL-IN' FREIGHT  
THE LEVEE'S HEAVEN FOR THE DUSKY STEVEDORE  
WORKIN' AND SINGIN' A SONG

#### CHORUS 2

STEVEDORE DOWN ON THAT SWANEE SHORE  
WORKIN' AND SINGIN' A SONG  
IT'S JUST THOSE SONGS HE SINGS  
THAT MAKE HIS CARE TAKE WINGS  
THEY HELP EASE THE HOURS ALONG  
THOUGH HIS LIFE'S ONE LONG ROCKY ROAD  
HE CROONS TUNES THAT LIGHTEN HIS LOAD  
WHY CAN'T WE ALL BE MORE LIKE THAT OLD STEVEDORE  
WORKIN' AND SINGIN' A SONG

#### PATTER

CHOPS FO' MAMMY, SHOES FO' SAMMY - MOVE DEM SALES AWAY  
BROKE DE STITCHES, NEEDS NEW BRITCHS - MOVE DEM SALES AWAY  
LAN'LOD SAYS HE'S COMIN' BACK - WANTS DE RENT OR WANTS HIS SHACK  
DAT AIN'T FUNNY, I NEEDS MONEY - MOVE DEM SALES AWAY -- HE'S JUST A

# (EARLY HOURS)

Handwritten musical score for "Early Hours". The score is written on four staves in treble clef, key of D major (two sharps), and 4/4 time. The music features eighth and sixteenth notes, often beamed together, and rests. Chord symbols are written above the notes: D, C#, D, C# in the first staff; D, G, A7, A7 in the second staff; D, C#, D, C# in the third staff; and D, G, A7, D, G, D in the fourth staff. The score includes measure numbers 5, 9, and 13 written below the staves.



# (EAST COAST TROT)

(VOL STEVENS & JIMMY BLYTHE - 1926)

Chords: F, Bb, F, C7, F, D7, G7, C7, F, Bb7, F, Bb7, F, A7, D7, G7, C7, F, F.

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.

# EMPEROR NORTON'S HUNCH

(LU WATTERS - 1944)

(INTRO)  $G_M$   $E^b7$   $D7$   $G_M$   $E^b7$   $D7$

(VAMP)  $G_M$   $G_M$   $G_M$   $G_M$

5 (A)  $G_M$   $G_M$   $G_M$   $D7$   $G_M$

9  $G_M$   $G_M$   $E^b7$   $D7$

13  $G_M$   $G_M$   $G_M$   $G_M$

17  $E^b7$   $G_M$   $D7$   $G_M$   $D7$   $G_M^1$   $G_M^2$

21 COR & CLAR BONE & TUBA  $E^b$   $D$

26 (B) PIANO SOLO  $D$   $D^{\#0}$   $A7$   $A7$   $D^{\#0}$

30  $A7$   $A7$   $D$   $D$

34  $D$   $D$   $D7$   $G$   $G^{\#0}$

38  $D$   $E7$   $A7$   $D$   $D7$

42

(EMPEROR NORTON'S HUNCH - 2)

46  (T210)

50

54 A7 A7 D7 ACCEL TO ORIGINAL TEMPO LAST TIME BREAK..... D7

58

62 D7 D7 G 1 D7

66 LAST D7 CORNET/DRUMS

70

74

78 G G#0 D7 D7 TUTTI BEGIN SLOW DOWN..... (D.S. AL CODA)

84  4-BAR ENDING



# (FADE AWAY BLUES)

(ALEXANDER ROBINSON & JIMMIE BLYTHE - 1923)

(VERSE)

Chords: Gm7, C7, Gm7, C7, F, F, Ab7, G7, G7, G+, C7, C7, Gm7, C7, Gm7, C7, F, F, Ab7, G7, G7, G+, C7, B0, C7, F, F, C7, F, F+, Bb, Bb, Eb7, F, Eb7, D7, G7, C7, F/A, Ab0, Gm6, C7, F, F7, F0, Bbm, F.

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

(CHORUS)

# (FAR AWAY BLUES)

(GEORGE BROOKS - 1924)

## (VERSE)

Musical notation for the Verse of "Far Away Blues". The key signature is one flat (Bb) and the time signature is common time (C). The notation is spread across four staves. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective staves. Chord symbols are placed above the notes: F, C7, Gm7, G#0, F, A7, Bb7, A7, Dm, G7, C7, F, F#0, C7, F7, Bb, Bbm, F, D7, Gm7, C7.

## (CHORUS)

Musical notation for the Chorus of "Far Away Blues". The key signature is one flat (Bb) and the time signature is common time (C). The notation is spread across four staves. Measure numbers 17, 21, 25, and 29 are indicated at the start of their respective staves. Chord symbols are placed above the notes: F, F, F, C7, C7, C7, C7, F, F, F7, Bb, F0, F, C7, F, Bb, F.

(ה'תרע"ב - 1925)

The image displays a musical score for the hymn "The Lord's Prayer." It consists of five systems of music. Each system includes a vocal line (soprano, alto, tenor, and bass parts) and a guitar accompaniment line. The guitar line features various chords such as G, A7, E7, D7, and E7b9, along with rhythmic notation. The score is written in G major (one sharp) and 4/4 time. The lyrics "The Lord's Prayer" are written below the vocal staves. The score is divided into sections: "Verse" (measures 1-8), "Chorus" (measures 9-16), and "Tutti" (measures 17-24). The score ends with a double bar line and the word "Finis".

# (FAT LOUIE'S WAKE)

(BOB BREWER - 1982)

RUBATO TROMBONE 1ST - ADD CLAR ON 2ND IN TEMPO - ADD CORNET ON THIRD

The musical score is written for Trombone 1st in a single system with 11 staves. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and slurs. Chord symbols are written above the staff lines. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the start of their respective staves. The final measure of the 11th staff ends with a double bar line and repeat dots.

Chord symbols present in the score:

- Staff 1: Bb, Bb, Bb7, Eb, Eb
- Staff 2: Bb, Bb, F7, F7
- Staff 3: Eb, Eb, Bb, Bb
- Staff 4: Bb, F7, Bb, Eb, Bb, Bb, LAST, G7
- Staff 5: C, C, C7, F, F
- Staff 6: C, C, G7, G7
- Staff 7: F, F, C, C
- Staff 8: C, G7, C, F, C

RIT.....TO END

# (FICKLE FAY CREEP)

(JELLY ROLL MORTON - 1926)

(INTRO)  $B^b$   $B^b$   $B^b$   $B^b$  F7 F7 F7

(A)  $B^b$   $B^b$   $B^b$   $B^b$  C C C C

5 F7  $B^b$  F7  $B^b$  C7 F7

9  $B^b$   $B^b$   $B^b$   $B^b$  C C C C

13 F7  $B^b$  F7  $B^b$  F7  $B^b$

17 (RHYTHM PATTERN FOR STRAIN)  $B^b$   $B^b$   $B^b$   $B^b$

21  $B^b$   $B^b$   $B^b$   $B^b$

25  $B^b$   $B^b$   $B^b$   $B^b$

29  $E^b$   $E^b M$   $B^b$   $B^b 7$   $B^b$

33  $E^b$   $E^b M$   $B^b$   $B^b 7$   $B^b$

37



(FICKLE FAY CREEP - 2)

Handwritten musical score for "Fickle Fay Creep - 2". The score is written on ten staves, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten chord symbols and measure numbers.

The score is divided into measures, with measure numbers 41, 45, 49, 53, 57, 61, 65, 69, and 73 indicated at the beginning of their respective staves. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten chord symbols and measure numbers.

Chord symbols and other markings include:

- 8b (appearing multiple times)
- 8b7
- 8b0
- F7
- Eb
- Ebm
- G7
- C7
- E0
- LAST
- BREAK.....
- 8b1

The score concludes with a double bar line at the end of the final staff.

# (FLATFOOT)

(LIL HARDIN ARMSTRONG - 1926)

(VERSE)

5

9

13

(CHORUS)

17

21

25

29

33

37

# (FORTY AND TIGHT)

(FRANK MELROSE - 1929)

(INTRO) A7 D7 G DRUM BREAK..... EM7

(CHORUS) A7 D7 G G EM7

7

A7 D7 G G

11

B7 B7 EM EM

15

A7 A7 D7 D7 EM7

19

A7 D7 G G

23

G7 G7 C C

27

E♭7 E♭7 G B7 EM7

31

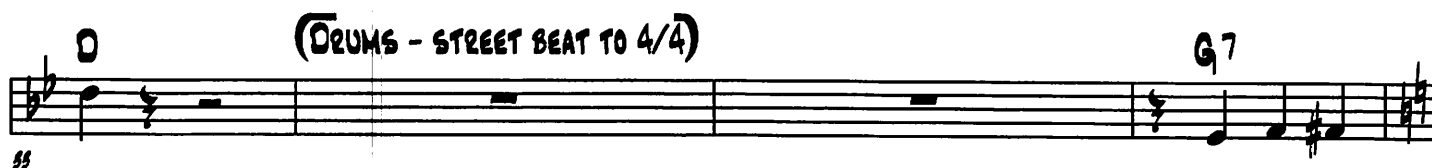
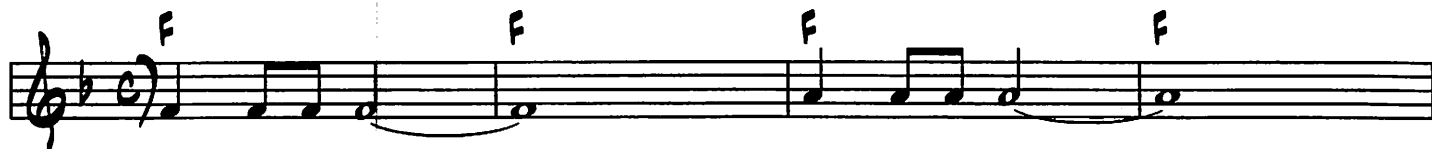
A7 D7 G G<sup>1</sup> EM7 G LAST

35

# (FOUR NINETY-FIVE MARCH)

(FRANK MESICH - 1984)

(PYRAMID - CORNET - TROMBONE - CLARINET - TUBA --WITH DRUMS DOING MILITARY UNDERNEATH)



(FOUR NINETY-FIVE MARCH - 2)

(F210)

This musical score is for a piece titled "FOUR NINETY-FIVE MARCH - 2", with the key signature of two flats (F210). The music is written in a single staff with a treble clef and a common time signature (C). The score consists of eight measures, each spanning a single staff line. The notes are primarily half notes and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the notes: C, G7, D7, D0, and E7. The score is divided into two systems of four measures each. The first system starts at measure 57 and ends at measure 60. The second system starts at measure 61 and ends at measure 64. The final measure (64) concludes with a double bar line and repeat dots.

57

41

45

49

53

57

61

65

# (FRANGELICO STRAIGHT UP)

(JAMES RITTER - 1993)

(A)

5

9

13

(B)

18

22

26

30

34

38

42

EM A7 D Bm Bm

EM A7 D E7 A7

D D Bm Bm

EM A7 D B7 E7 A7 D<sup>1</sup> D<sup>2</sup> D7

G D7 G .....CLARINET BREAK.....

G C7 B7 .....TROMBONE BREAK.....

C7 CM7 G F7 E7

A7 A7 D7 (NO CHORD)

G D7 G .....CLARINET BREAK.....

G C7 B7 .....TROMBONE BREAK.....

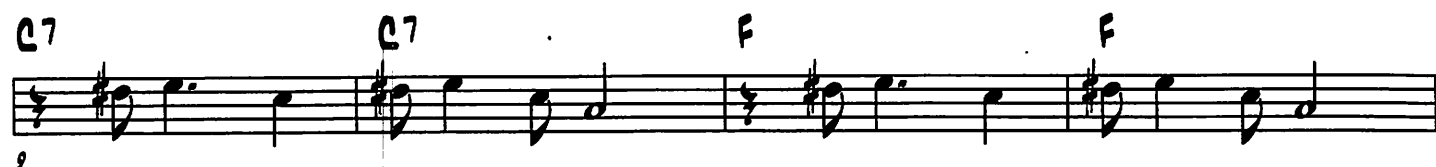
C7 CM7 G F7 E7

(FRANGELICO STRAIGHT UP - 2)

Handwritten musical score for 'FRANGELICO STRAIGHT UP - 2'. The score is written on ten staves, with measures numbered 46 through 82. The notation includes various musical symbols such as notes, rests, and accidentals, along with chord symbols (A7, D7, G, G7, F, F#0, C, Ab, F7, A7) and instrument labels (CORNET/CLARINET, TUBA/TROMBONE, CLARINET 1ST TIME). The score is organized into systems of four staves each, with measures 46-49, 50-53, 54-57, 58-61, 62-65, 66-69, 70-73, 74-77, 78-81, and 82. The notation is in a key of one sharp (F#) and a common time signature (C). The score includes various musical symbols such as notes, rests, and accidentals, along with chord symbols (A7, D7, G, G7, F, F#0, C, Ab, F7, A7) and instrument labels (CORNET/CLARINET, TUBA/TROMBONE, CLARINET 1ST TIME). The score is organized into systems of four staves each, with measures 46-49, 50-53, 54-57, 58-61, 62-65, 66-69, 70-73, 74-77, 78-81, and 82.

# (FUNNY FUMBLE)

(HARRY DIAL - 1936)





(FUNNY FUMBLE - 2)

This musical score is for a piece titled "FUNNY FUMBLE - 2". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures, with measure numbers 37, 41, 45, 49, 53, 57, 61, and 65 indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties. Chord symbols are placed above the staff to indicate the harmonic structure: G7, C, D7, F, and C7. The score concludes with a double bar line at measure 65.

37 41 45 49 53 57 61 65

G7 G7 C C G7 G7 C C D7 D7 G7 G7 C7 C7 F F D7 G7 G7 C C C 1 D7 G7 C C 2 D7 G7 C

# GEORGIA CABIN

(SIDNEY BECHET - 1941)

Chords and accidentals for the first system (measures 1-4):  
Measure 1: F  
Measure 2: F7  
Measure 3: Bb, Bbm  
Measure 4: F, F7, Bb, Bbm

Chords and accidentals for the second system (measures 5-8):  
Measure 5: F  
Measure 6: A7, Dm  
Measure 7: G7  
Measure 8: Gm, C7

Chords and accidentals for the third system (measures 9-12):  
Measure 9: F  
Measure 10: F7, Bb, Bbm6  
Measure 11: F, F7, Bb, Bbm  
Measure 12: F, F7, Bb, Bbm

Chords and accidentals for the fourth system (measures 13-16):  
Measure 13: F  
Measure 14: A7, Dm  
Measure 15: G7, C7  
Measure 16: F, G7

Chords and accidentals for the fifth system (measures 17-20):  
Measure 17: C  
Measure 18: E7  
Measure 19: A7  
Measure 20: A7

Chords and accidentals for the sixth system (measures 21-24):  
Measure 21: D7  
Measure 22: D7  
Measure 23: Dm7  
Measure 24: G7, C7

Chords and accidentals for the seventh system (measures 25-28):  
Measure 25: F  
Measure 26: F7, Bb, Bbm  
Measure 27: F, F7, Bb, Bbm  
Measure 28: F, F7, Bb, Bbm

Chords and accidentals for the eighth system (measures 29):  
Measure 29: F, A7, Dm, G7, C#7, C7, F

# GET OUT OF HERE

(BUDDY BOLOEN - CA 1905)

(A) C LATIN

5 (B) F NEW ORLEANS 4/4 F C7

9 C7 C7 C7 F

13 F F F Bb

17 B0 F D7 G7 C7 1 F C7 LAST F

21

# GETTYSBURG MARCH

(S.B. STAMBAUGH-1911)

6/8 DRUM CADENCE



GETTYSBURG MARCH - 2)

This musical score is for the second part of the 'Gettysburg March'. It is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into measures, with measure numbers 64, 67, 70, 73, 76, 79, 82, 85, 88, 91, 94, 97, 100, and 103 indicated at the start of their respective lines. The music features various chords, including G7, F, C, G, A7, and A7b7, which are written above the staff. The melody consists of eighth and quarter notes, often beamed together. There are several instances of ties and slurs, indicating sustained notes or phrases. A '8 BAR DRUM CADENCE' is marked between measures 70 and 73. The score concludes with a final measure, 107, which ends with a double bar line and repeat dots.

64 G7 F G C C G7 F C

67 G7 F G7 C A7b7

70 C G C C 8 BAR DRUM CADENCE G7

73 (C) F C C G7 G7

76 C C+ F G F C C

79 D7 G7 G7 C F

82 C C G7 C

85 C C+ F G C C

88 D7 D7 G7 G7 C F

91 C C G7 C

94 C C+ F G C C

97 C C+ F G C C

100 F G7 C C

103

# GIN HOUSE STOMP

(REINER VON ESSEN - 1980)

**Chord Symbols:** G, G7, C, F, C7, FM, D7

**Section Markers:** BREAK, (A), (B), (SECOND TIME TO C), (DRUMS)

**Measure Numbers:** 7, 15, 19, 25, 31, 37, 43, 49, 55

(GIN HOUSE STOMP - 2)

(CLARINET BRIDGE)

61

C C7 F FM C C F

67

FM C G7 C G7 C

77

F C G7 C C

(D.S. AL 2ND ENDING)

78

(C) (CORNET BREAKS) C G7 C F C G7 C G7

88

C G7 C F C G7 C C

94

F FM C C F FM C G7 C G7

104

C F C G7 C C

(D.C. AL CODA)

110

C G7 C F F C F C

116

F C F C F C F C

**(GISELA)**



# (GOIN' HOME)

(KENNY BALL)

**(A) (VOCAL)**

5

8b C7 F F F7

9

C7 C7 F 8b F C7 F LAST E7 A7

**(B) (INSTRUMENTAL)**

15

G A7 D D

19

A7 A7 D G D<sup>1</sup> A7 D<sup>2</sup>

# (GONE)

(FATS WALLER & ANDY RAZOFF - 1930)

TUBA LEAD ON CHORUS FIRST TIME -- ADD CLAR AT BRIDGE -- ADD BONE LAST 8 -- THEN TO VERSE

(VERSE)

1 F E7 Eb7 D7

5 F E7 Eb7 D7

9 G7 G7 G7 C7

13 (CHORUS) F DM AM F7

17 Bb Bb7 A7 Ab7 G7 C7 F C7

21 F DM AM F7

25 Bb Bb7 A7 Ab7 G7 C7 F Bb7 F F7 Eb F7

29 Bb D0 F C+ F

33 DM DM G7 C7

37 F DM AM F7

41 Bb Bb7 A7 Ab7 G7 C7 F F

45

# (GOOD OLD WAGON)

(LONNIE JOHNSON - 1924)

(VERSE)

Musical notation for the Verse of 'Good Old Wagon'. The key signature is one flat (Bb), and the time signature is common time (C). The notation is written on a single staff. Chords are indicated above the staff: C, C, C, C7, F, F, C, C, E7, AM, E7, AM, G#7, C, D7, G7, C, G7. Measure numbers 5, 9, and 13 are indicated at the start of their respective lines.

(CHORUS)

Musical notation for the Chorus of 'Good Old Wagon'. The key signature is one flat (Bb), and the time signature is common time (C). The notation is written on a single staff. Chords are indicated above the staff: C, C, C, Ab7, G7, C, F, F#m, C, C, F7, E7, AM, E7, AM, Ab7, C, A7, D7, G7, C, F, F#m, C, G7, C, LAST, F, C. Measure numbers 17, 21, 25, and 29 are indicated at the start of their respective lines.

# (GOOSE PIMPLES)

(JOE TRENT & FLETCHER HENDERSON - 1927)

**(VERSE)**

8M F#M 8M F#M

5

8M F#M EM F0

9

0 87 E7 A7 0

13

**(CHORUS)**

0 A7 0 A7 0 A7 0 07

17

G 07 G 00 0 A7 0 87

21

E7 A7 0 0

25

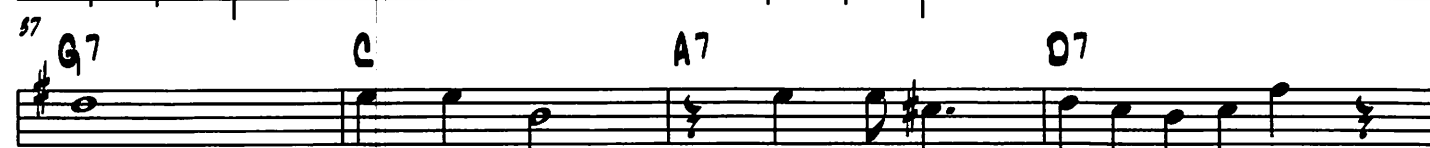
# GRANDPA'S SPELLS

(JELLY ROLL MORTON - 1923)

(INTRO)



(A) 1. TUTTI 2. CORNET BREAKS



(GRANDPA'S SPELLS - 2)

This musical score is for a piece titled "Grandpa's Spells - 2". It is written for a clarinet (8VA) and guitar. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into systems, with measures numbered 45, 49, 53, 57, 61, 65, 69, 73, 77, and 81. The guitar part provides harmonic support with chords G, D7, G7, A7, and C. The clarinet part features a chorus starting at measure 49, marked with a circled 'C' and the text "8VA CLARINET CHORUS". The clarinet also has sections marked "LOCO" at measures 53, 61, and 65, indicated by a circled 'F'. The melody consists of eighth and quarter notes, often with ties across measures.

45

49 8VA CLARINET CHORUS

53 LOCO

57 8VA

61 LOCO

65

69

73

77

81

# (GULF COAST BLUES)

TROMBONE

(CLARENCE WILLIAMS - 1923)

(VERSE)

Chord progression for the Verse:

F A<sup>b</sup>0 C7 C7 F

5 F B<sup>b</sup>7 C A7 D<sup>M</sup> A<sup>b</sup>7 G7 C C7

9 F A<sup>b</sup>0 C7 A7 D<sup>M</sup>

13 C E7 E<sup>M</sup>7 A7 D7 A<sup>b</sup>0 G7 C C7

(CHORUS)

Chord progression for the Chorus:

F TUTTI F C7 F F F7

17 B<sup>b</sup> G<sup>M</sup> G<sup>M</sup>7(-5) F C F F A<sup>b</sup>0

21 C7 D7 G7 C7 F F

25

# HEAR THE BUCK CREEK JAZZ BAND PLAY

(BILL STROGIS - 1979)

(CHORUS)

Chorus musical notation (Measures 1-14). Key signature: A major (three sharps). Time signature: 4/4. Chords: A, A, B7, B7, F7, F7, A, F#M7, E7, A, A, B7, B7, D7, E7, A<sup>1</sup>, A, E7, A<sup>2</sup>, A, FINE.

(VERSE)

Verse musical notation (Measures 15-31). Key signature: D minor (two flats). Time signature: 4/4. Chords: F, F, C7, C7, Dm, Dm, A7, A7, D7, D7, Gm, Gm, B7, B7, E7, E7, D.S. AL FINE.



# HIAWATHA

(CHARLES DANIELS AS NEIL MORET - 1901)

TROMBONE LEAD (A)

Musical score for Trombone Lead, measures 1 through 29. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff: F, F, F, F, F, F, C7, C7, C7, C7, C7, C7, F, F, C7, F, F, F, F, F, A7, G#m, G#m, C7, C7, D#m, D#m, G7, C7, F, F. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves.

(TOM-TOM)

CORNET/CLARINET

Musical score for Tom-Tom and Cornet/Clarinet, measures 30 through 33. The Tom-Tom part is represented by a series of diagonal slashes on a five-line staff. The Cornet/Clarinet part is written in treble clef with a key signature of one flat (Bb) and a common time signature (C), featuring eighth and quarter notes. Measure numbers 33 and 35 are indicated at the start of their respective staves.

(HIAWATHA - 2)

57 **(B)** 

41 

45 

49 

55 **(C)** 

59 

63 

67 

**CORNET/CLARINET**

# (HIGH SOCIETY)

(WALTER MELROSE & PORTER STEELE - 1900)

UNISON.....

The musical score is written for a unison vocal line and guitar accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three main sections: (A), (B), and (C).

**Section (A):** Measures 1-16. Chords include G7, Bb7, Dm, G7, C, C, G7, G7, C, C, E7, Am, E7, Am, E7, Am, Am, E7, Am, D7, G7, and G0.

**Section (B):** Measures 17-28. Chords include G7, G7, C, C, D7, D7, G7, G7, Em, F#0, G7, C, C+, F, F#0, C, G7, C, G7, and C.

**Section (C):** Measures 29-36. Chords include C7, C7, C7, and C7.

The score includes measure numbers 5, 9, 13, 17, 21, 25, 29, and 33. The final measure is 37.

(D) (F) (HIGH SOCIETY - 2)

41 F F C7 F F F#0

45 C7 C7 F D7

49 G7 G7 C7 C7

53 F F F F

57 F E7 F Bb F F F7

61 Bb F0 F D7

65 G7 C7 F<sup>1</sup> Bb F A7 TO E F<sup>2</sup> ETC Bb F C7 F<sup>LAST</sup> Bb F FINE

69 (E) DM DM A7 A7

77 DM DM A7 A7

81 GM GM DM DM

85 Bb7 Bb7 A7 C7 (D.S. AL FINE)

89

# (HIS EYE IS ON THE SPARROW)

(À LA SWEET EMMA)

EUPH 1ST - ADD CLAR - ADD CORNET

(CIVILLA D. MARTIN & CHARLES H. GABRIEL - 1905)

Musical score for 'His Eye Is on the Sparrow' (À La Sweet Emma). The score is written for Euphonium 1st, Clarinet, and Cornet. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The third staff has a bass clef and a key signature change to one flat (F major/D minor). The fourth staff has a bass clef and a key signature change to two flats (Bb major/Ab minor). The fifth staff has a bass clef and a key signature change to one flat (F major/D minor). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves: G7, C, F, FM, G7, C, E7, AM, C0, C, G7, C, F, C. The score is numbered 5, 9, and 15.

LAST TIME SEVERE RALL. - EUPH LEAD

# (HOME)

START WITH PIANO CHORUS - THEN TROMBONE VERSE

(PETER VAN STEEDEN, HARRY CLARKSON AND JEFF CLARKSON -1981)

(VERSE)

Handwritten musical notation for the Verse section. The key signature is one flat (Bb). The notation includes a repeat sign at the beginning. Chords are written above the staff: F, E7, Eb, D7, C#7, C7, C+, F<sup>1</sup> D7, G7, C7, F<sup>2</sup> Bb7, F, C7. Measure numbers 1, 5, and 9 are indicated on the left.

(CHORUS)

Handwritten musical notation for the Chorus section. The key signature is one flat (Bb). The notation includes a repeat sign at the beginning. Chords are written above the staff: F, F<sup>0</sup>/B, F<sup>0</sup>/Ab, Gm, C7, Gm, C7, C+, F, Dm, Gm, C7, F, F<sup>0</sup>/B, F<sup>0</sup>/Ab, Gm, C7, Gm, C7, F, Bb7, F, Bbm, Bbm, F, F7, Bbm, Bbm, C7, C7, F, F<sup>0</sup>/B, F<sup>0</sup>/Ab, Gm, C7, Gm, C7, F<sup>1</sup>, C7, F<sup>2</sup>, F. Measure numbers 11, 15, 19, 23, 27, 31, 35, and 39 are indicated on the left.

# (HOW CAN I TELL YOU I LOVE YOU)

(ED METZ SR. - 1990)

(VERSE) TROMBONE LEAD

Musical notation for the Verse section, Trombone Lead. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'C' (Common time). The key signature is one sharp (F#). The notation includes various chords and melodic lines. The chords are: G7, C, F, F#0, C, C#0, DM7, G7, C, AM, D7, G7, DM, E7, A7, DM, A7/E, DM, D7, D7, F#6, G7, TUTTI.

Musical notation for the Chorus section. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'C' (Common time). The key signature is one sharp (F#). The notation includes various chords and melodic lines. The chords are: C, B7, C, G7, C, E7, F, A7, DM, G7, F7, E7, AM, E7, AM, D7, D7, F#6, G7, C, B7, C, G7, C, E7, F, A7, DM, F, F#6, C, E7, A7, DM, Ab7, G7, C, C, (G7).

# (HYENA STOMP)

(JELLY ROLL MORTON - 1927)

(A)

C<sup>+</sup> F F<sup>#0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>#0</sup> C A<sup>7</sup>

7

(B)

F F<sup>#0</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F F<sup>#0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>#0</sup> C<sup>7</sup>

15

F F<sup>#0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>#0</sup> C A<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

19

F F<sup>#0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>#0</sup> C<sup>7</sup> C<sup>+</sup> F F<sup>#0</sup> C<sup>7</sup> A<sup>7</sup>

25

(C)

D<sup>7</sup> G<sup>7</sup> C F F<sup>#0</sup> C<sup>7</sup> F F<sup>#0</sup> C<sup>7</sup>

31

F F<sup>#0</sup> C D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F F<sup>#0</sup> C<sup>7</sup>

37

F F<sup>#0</sup> C<sup>7</sup> F F<sup>#0</sup> C<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

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(HYENA 2)

(D)

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61

F7 F#0 C F7 F#0 C C6 C A7 D7 G7 C7

**F7** **F#0** **C** **F7** **F#0** **C** **F7** **F#0** **C** **A7**

D7 G7 C (F) F F#0 C C7 F F#0 C C7

85

F F#<sup>0</sup> C A<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G<sup>7</sup>C<sup>7</sup> F F#<sup>0</sup> C C<sup>7</sup>

F F#<sup>0</sup> C C<sup>7</sup> F F#<sup>0</sup> C A<sup>7</sup> D<sup>7</sup> F# C F#<sup>0</sup> C

# (I GOT THE STINGER)

(JABBO SMITH - 1926)

(INTRO) A7 D7 G TROMBONE BREAK

(VERSE) TROMBONE

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17 (CHORUS) D7 TUTTI D7 G G

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# (I HAD SOMEONE ELSE BEFORE I HAD YOU)

(HARRY HARRIS, JOE DARCY & JACK STANLEY - 1924)

(VERSE)

18

(CHORUS)

27

45

# (I LOVE TO GO SWIMMIN' WITH WIMMEN)

(BALLARD MACDONALD & SIGMUND ROMBERG - 1921)

(VERSE)

Musical notation for the Verse, measures 1 through 14. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: D, G, D, G, D, G, D, D, G, D, E7, A7, A7, E7, E7, A, G0, G7, Bm, Dm, E7, A7.

(CHORUS)

Musical notation for the Chorus, measures 15 through 40. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: D, D, A7, A7, A7, D, D, F#7, F#7, Bm, Bm, E7, E7, A7, A7, D, D, A7, A7, A7, F#7, F#7, B7, B7, B7, B7.

(I LOVE TO GO SWIMMIN' WITH WIMMEN - 2)

45 E7 E7 E7 A7

49 D D A7 A7

53 E7 A7 D<sup>1</sup> D

57 D<sup>LAST</sup> B7 E7 A7 D D

Detailed description: The musical score is written on four staves in G major (one sharp). The first staff (measures 45-48) has chords E7, E7, E7, and A7. The second staff (measures 49-52) has chords D, D, A7, and A7. The third staff (measures 53-56) has chords E7, A7, D<sup>1</sup>, and D. The fourth staff (measures 57-60) has chords D<sup>LAST</sup>, B7, E7, A7, D, and D. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing rests.

VERSE

WHEN - EVER I SEE WATER THE FRESH KIND OR SALT -  
 I WANT TO DIVE RIGHT IN IT - IT ISN'T MY FAULT -  
 ATLANTIC, PACIFIC BOTH LOOK GOOD TO ME - YOU  
 CAN'T KEEP ME OUT OF THE BEAUTIFIL SEA ---

CHORUS

I LOVE TO GO SWIMMIN' WITH WIMMEN -  
 AND WIMMEN LOVE SWIMMIN' WITH ME -  
 I PRETEND THAT I'M A CRAB AND THEIR PRETTY ANKLES GRAB -  
 WHO WOULDN'T BE A LOBSTER IN THE SEA -  
 FOR PEACHES ALL FALL ON THE BEACHES -  
 AND PICKING EM'S MY SPECIALTY -----  
 I GET THOSE NAVY NOTIONS WHEN I SEE THOSE FLOATING QUEENS -  
 I JUMP RIGHT IN THE OCEAN AND I PLAY SUBMARINE -- I  
 LOVE TO GO SWIMMIN WITH WIMMEN --  
 AND WIMMEN LOVE SWIMMIN WITH ME

(LAST TIME TURN- AROUND)

I LOST MY SNORKEL -- AND  
 WIMMEN LOVE SWIMMIN WITH ME

# (I NEED YOU TONIGHT)

Handwritten musical score for the song "(I NEED YOU TONIGHT)". The score is written in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The first staff is the melody, and the second staff is the bass line. Chords are written above the melody staff. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective systems.

**System 1 (Measures 1-4):**

- Measure 1: G
- Measure 2: G
- Measure 3: G C G D7
- Measure 4: C G

**System 2 (Measures 5-8):**

- Measure 5: C
- Measure 6: C
- Measure 7: C F C G7
- Measure 8: C E<sup>0</sup>

**System 3 (Measures 9-12):**

- Measure 9: G
- Measure 10: A7
- Measure 11: D7
- Measure 12: D7

**System 4 (Measures 13-16):**

- Measure 13: G
- Measure 14: G
- Measure 15: G C G D7
- Measure 16: C G

**System 5 (Measures 17-20):**

- Measure 17: C
- Measure 18: C
- Measure 19: C F C G7
- Measure 20: C E<sup>0</sup>

**System 6 (Measures 21-24):**

- Measure 21: G
- Measure 22: A7
- Measure 23: D7 G C G
- Measure 24: (D7)

# (I WANT TO LINGER)

(STANLEY MURPHY & HENRY MARSHALL - 1914)

(VERSE)

CORNET

EM AM EM B7

ADD CLARINET

ADD TROMBONE

15 (CHORUS)

17

21

25

29

33

FINE

LAST

(D.C. AL FINE)

The musical score is written for a cornet, clarinet, and trombone. It begins with a key signature of one sharp (F#) and a common time signature (C). The verse consists of 14 measures, with the first measure marked as measure 1. The chorus begins at measure 15 and consists of 18 measures, ending with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as chord symbols (EM, AM, B7, A7, D, DM, G, F#0, D7, D+, G7, E7, AM, E7, AM, Eb7, G, D7, G, Eb7). The word 'FINE' is written above the final measure of the chorus, and 'LAST' is written above the first measure of the final section. The score concludes with a double bar line and the instruction '(D.C. AL FINE)'.

**(I wonder where my easy life is going)**

(VERSE)  
 TROMBONE  
 (SHELDON BROOKS - 1917)  
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# (IF I HAD MY WAY DEAR)

(LOU KLEIN & JAMES KENDIS - 1914)

**(VERSE)**

C/G A<sup>0</sup> C C#6/E<sup>b</sup> G/D G

G<sup>7</sup> G<sup>7</sup>/D

<sup>5</sup> C/G C<sup>0</sup> C A<sup>7</sup>/E G/D D<sup>7</sup>/C E<sup>7</sup>/B

<sup>9</sup> A<sup>M</sup> D<sup>7</sup> A<sup>M</sup>7 D<sup>7</sup> G D<sup>7</sup> G G<sup>7</sup>

**(CHORUS)**

<sup>15</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

<sup>17</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

<sup>21</sup> C E<sup>7</sup> F C

<sup>25</sup> D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

<sup>29</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

<sup>33</sup> C E<sup>7</sup> F E<sup>7</sup> F

<sup>37</sup> F F#6 C A<sup>7</sup>

<sup>41</sup> D<sup>7</sup> G<sup>7</sup> C C<sup>1</sup> G<sup>7</sup> C LAST

<sup>45</sup>

# (IF SOMEONE WOULD ONLY LOVE ME)

(W. HARRISON SMITH & BEN GARRISON - 1930)

**(CHORUS)**

RHYTHM BREAK  
TUBA/BONE

G7 C C RHYTHM BREAK  
TUBA/BONE

G7 G7 C C

5 E7 E7 A7 A7

9 D7 D7 G7 G7 RHYTHM BREAK  
TUBA/BONE

13 G7 G7 C C RHYTHM BREAK  
TUBA/BONE

17 G7 G7 C7 C7

21 F FM C C RHYTHM BREAK  
TUBA/BONE

25 G7 G7 C C

29 C 2. ETC. RHYTHM BREAK C LAST C RHYTHM BREAK  
TUBA/BONE G7 TUTTI C

33 **(VERSE)** C G+ C G+ C G7 C

37 C G+ G7 D7 G7 RHYTHM BREAK

41

# (IF YOU SEE MY MOTHER)

## SI TU VOIS MA MERE

(SIDNEY BECHET & JEAN BROUSSE - 1958)

5 8<sup>b</sup> F7 8<sup>b</sup> 8<sup>b</sup>7

9 Cm6 D7 Cm6 D7 Gm D7 Gm Gm7

13 C7 C7 F7 F9

17 8<sup>b</sup> F7 8<sup>b</sup> 8<sup>b</sup>7

21 Eb Ebm 8<sup>b</sup> A7 Ab7 G7

25 Eb6 Eb6 8<sup>b</sup> Ab7 G7

29 1 Ebm Cm7 F7 8<sup>b</sup> 8<sup>0</sup> Cm F7

33 LAST Ebm Ab9 C7 B7 8<sup>b</sup> 8<sup>b</sup>



# (IN THE GARDEN)

RALL. TROMBONE/TUBA WITH BLOCK CHORDS

(C. AUSTIN MILES - 1912)

5 A TEMPO BRASS CHOIR

9

15

17

21

25

29

33

37 RIT. ....

TROMBONE PICK-UP

(IN THE GARDEN - 2)

Handwritten musical score for 'In the Garden - 2'. The score is written on ten staves, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves, including Bb, Eb, F7, C, F, C7, F9, D7, Gm, Bb7, and Eb. The score is divided into measures, with measure numbers 42, 46, 50, 54, 58, 62, 66, 70, 74, and 78 marked at the beginning of their respective staves. A double bar line is present at the end of the 70th measure. The word 'LAST' is written above the 70th measure, and 'BRASS CHOIR' is written above the 74th measure. The word 'RALL.' is written below the 78th measure.

42

46

50

54

58

62

66

70

74

78

LAST

BRASS CHOIR

RALL.

# (IN THE SWEET BY AND BY)

(A) TUBA LEAD 1ST TIME

(SANFORD F. BENNETT & JOSEPH P. WEBSTER - 1868)

Measures 1-14 of the Tuba Lead 1st Time. The notation is in G major (one sharp) and common time (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: G (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14), C (measures 2, 4, 6, 8, 10, 12), D7 (measures 3, 5, 7, 9, 11, 13), and G7 (measures 10, 12).

(B) TROMBONE LEAD 1ST TIME

Measures 15-29 of the Trombone Lead 1st Time. The notation is in G major (one sharp) and common time (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: G (measures 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29), D7 (measures 16, 18, 20, 22, 24, 26, 28), G7 (measures 17, 19, 21, 23, 25, 27), C (measures 18, 20, 22, 24, 26, 28), and C# (measures 23, 25). A double bar line is present at the end of measure 29.

# (I'VE BEEN FLOATING DOWN THAT OLD GREEN RIVER)

(JOE COOPER & BERT KALMER - 1915)

(INTRO)

(VERSE)

5

9

13

17

21

25

29

33

37

This musical score is written for guitar in the key of G major (one sharp). It begins with an 8-measure introduction, followed by a 32-measure verse. The notation is on a single staff with a treble clef. Chords are indicated by letters above the staff: G, G0, D7, A7, B7, E7, and AM. The melody consists of eighth and quarter notes, with some measures containing rests. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are printed at the start of their respective lines.



(I'VE BEEN FLOATIN .... OLD GREEN RIVER - 2)

(CHORUS)

41

45

49

53

57

61

65

69

A7

A7

A7

A7

D7

D7

D7

D7

G

G

G

G

G7

G7

C

C

C#

C#

G

D7

G

B7

E7

A7

D7

G

G

D7

G

LAST

G

The musical score is written on eight staves in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes various chords: G, A7, D7, C, C#, B7, and E7. The melody is written in treble clef. The score is divided into measures, with measure numbers 41, 45, 49, 53, 57, 61, 65, and 69 indicated at the start of each staff. The final measure of the eighth staff is marked 'LAST'.

# (JACKASS BLUES)

(ART KASSEL & MEL STITZEL - 1926)

(A)

G G D7 G G

Gm6 Gm D7 G G

D7 D7 G G° Cm6 G D7

(B)

G G G G7

C C C7 C7 G

D7 D7 G G° Cm6 G

17

21

# JAZZ SEA STRUT

(JIM RITTER - 1985)

Handwritten musical score for "Jazz Sea Strut" by Jim Ritter (1985). The score is written on ten staves in 4/4 time, featuring a key signature of one flat (Bb). The melody is primarily in the right hand, with some left-hand accompaniment. Chords are indicated by letters above the staff. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are marked at the beginning of their respective staves.

Chords indicated above the staff:

- Staff 1: F, E7, F6, F
- Staff 2: F, F, G7, C7, C7
- Staff 3: C7, B7, C7, B7
- Staff 4: C7, C7, F, C7
- Staff 5: F, E7, F6, F
- Staff 6: F, F, A7, Bb, Bb
- Staff 7: F0, F0, F, D+
- Staff 8: G7, C7, F, F (C7)

# (JAZZ BO BROWN FROM MEMPHIS TOWN)

INTRO IS LAST FOUR BARS

(FLETCHER HENDERSON - 1926)

(VERSE)

Musical notation for the Verse section, measures 1 through 14. The key signature is B-flat major (two flats). The time signature is common time (C). Chord symbols are written above the staff: 8b, B0, F7, 8b, B0, F7, 8b, F, D7, G7, C7, F7, 8b, B0, F7, 8b7, Eb, 9 Eb, 8b, C7, F7.

(CHORUS)

Musical notation for the Chorus section, measures 15 through 45. The key signature is B-flat major (two flats). The time signature is common time (C). Chord symbols are written above the staff: 8b, 8b, C7, C7, 17 F7, F7, 8b, 8b, 21 D7, D7, G#m, G#m, 25 F, F, D7, C7, F7, 29 8b, 8b, G7, C7, C7, 33 F7, F7, D7, G#m, 37 G7, G7, C7, C7, F7, 41 8b, 8b, G7, C7, F7, 8b, (F7).

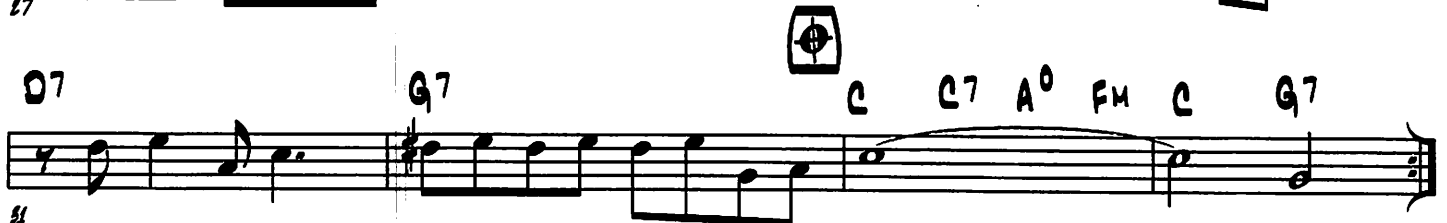
# (JAZZIN' BABIES BLUES)

(RICHARD M. JONES - 1922)

TROMBONE/TUBA/RHYTHM BOOTS AND SADDLES

CLARINET

(INTRO)



SOLOS

(JAZZIN' BABY BLUES - 2)

35

35

39

39

43

43

(D.S. AL CODA)

47

47

BOOTS AND SADDLES

51

51

217.....

# (JELLY BEAN BLUES)

(MA RAINY - 1924)

Sheet music for "Jelly Bean Blues" (Ma Rainey - 1924). The music is written in treble clef, key of D major (two sharps), and common time (C). The piece is divided into three sections: (A), (B), and (C).

**Section (A):** Measures 1-8. Chords: D, G, D, D7, G, G#m, D, D.

**Section (B):** Measures 9-16. Chords: A7, D, A7, D, A7, D, A7, D. Measure 15 includes Bb7 and A7.

**Section (C):** Measures 17-24. Chords: D, D, D, D, Bb7, A7, D, E7, A7, D, D, A7, D, G, A7, D, D. Measure 23 includes D1 and D2.

# (LET EVERY DAY BE MOTHERS DAY)

(C. WILLIAMS, T. HAMMOND & WILLIE "THE LION" SMITH - 1936)

**(VERSE)**

1 G D7 G<sup>0</sup> G G7 C CM G G7

5 G D7 G<sup>0</sup> G E<sup>b</sup>M6 F#7 B<sup>b</sup>M B<sup>0</sup>

9 B<sup>b</sup>M7 E7 A7 D D<sup>0</sup> D7 D7+

**(CHORUS)**

15 G G D7 D7

17 D7 D<sup>0</sup> D7 G G7

21 C CM A<sup>b</sup>7 D/F# D<sup>b</sup>/F E7 D<sup>b</sup> E7

25 A7 A7 D7 D7

29 G G D7 D7

33 D7 D<sup>0</sup> D7 F#M7-5 B E<sup>b</sup>M/B B<sup>0</sup> B7

37 B<sup>0</sup> B<sup>b</sup>0 A<sup>0</sup> A<sup>b</sup>0 A7 E<sup>b</sup>7

41 G D7/A A<sup>b</sup>0 E7/B A7 D7 G CM6 G (D7+)

45



# LEANING ON THE GATE

(TONY PRINGLE - 1988)

5 9 13 17 21 25 29

Chord symbols: D, B7, EM7, A7, D7, G, G#M, D, A7, D, F#7, B#M, F#, B7, EM, A7, D, B7, E7, A7, D, B7, EM7, A7, D, D7, G, G#M, D, A7, D (A7).

# (LAZY BLUES)

(SIDNEY BECHET & CLARENCE WILLIAMS - REC. 1977)

5 9 13 17

Chord symbols:  $B^b$ ,  $D7$ ,  $E^b7$ ,  $C7$ ,  $F7$ ,  $B^b$ ,  $D7/A$ ,  $G^m$ ,  $A7/E$ ,  $A$ ,  $D^m$ ,  $F7$ ,  $B^b$ ,  $D7$ ,  $G7$ ,  $B^b$ ,  $C^m$ ,  $E^b$ ,  $E^0$ ,  $B^b/F$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $B^b1$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $B^b$ ,  $G7$ ,  $E^b$ ,  $E^0$ ,  $B^b/F$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $B^b$ .

(LADY LOVE - 2)

(CHORUS)



# (LADY LOVE)

(JIMMY BLYTHE - 1928)



(KING CHANTICLEER - 2)

65 F F G7 G7 C7 C7

69 G7 G7 C C F F

73 G7 G7 C7 C7 F F F

81 F Bb Bb G7 C7 F F (FINE)

88 (E) F7 F7 F7 F7 Bb Bb

95 G7 G7 CM F7 Bb Bb

101 C7 Eb7 F7 F7 F7 F7

107 F7 F7 Bb Bb G7 G7

113 CM F7 Bb Bb C7 F7

119 Bb Bb (F) DM GM DM D° DM GM7 A7

125 DM GM DM D° DM GM7 A7 C7

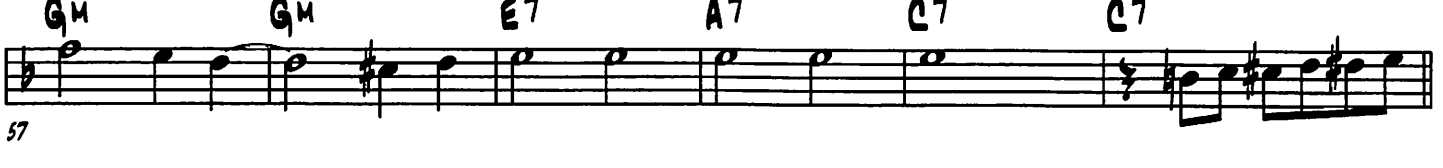
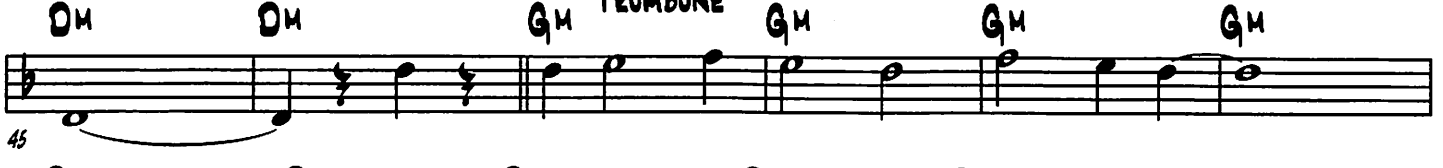
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(D.S. AL FINE)

# (KING CHANTICLEER)

(NAT D. AYER & A. SEYMOUR BROWN - 1910)

(INTRO)



# (KANSAS CITY MAN BLUES)

(CLARENCE JOHNSON & CLARENCE WILLIAMS - 1923)

(VERSE)

Musical notation for the Verse (measures 1-14). The key signature is one flat (Bb). The notation is written on three staves. Chords are indicated above the notes: F, Bb, F, F, Bb, Bb7, F0, C7, F, BREAK, C7, D0. Measure numbers 5 and 9 are indicated at the start of the second and third staves respectively.

(CHORUS)

Musical notation for the Chorus (measures 15-24). The key signature is one flat (Bb). The notation is written on three staves. Chords are indicated above the notes: F, Bb, F, F7, Bb, Bb, F, F, C7, C7, F, F. Measure numbers 15, 17, and 21 are indicated at the start of the first, second, and third staves respectively.

# (KANSAS CITY KITTY)

START ON CHORUS WITH CLARINET - THEN TROMBONE VERSE

(WALTER DONALDSON & EDGAR LESLIE - 1920)

(VERSE)

Musical notation for the Verse section, measures 1 through 14. The key signature is one sharp (F#) and the time signature is common time (C). The notation is written on a single staff. Chord symbols are placed above the notes: G, G, D7, Am D7 G, G, G, D7, Am D7 G, B7, Em, B7, Em, A7, D, D#0, A7, D7.

(CHORUS)

Musical notation for the Chorus section, measures 15 through 45. The key signature is one sharp (F#) and the time signature is common time (C). The notation is written on a single staff. Chord symbols are placed above the notes: G, C7, G, C7, G, A7, D7, G, D7, G, C7, C7, G, C7, G, A7, D7, G, G0, D7, B7, B7, E7, E7, A7, A7, D7, D7, G, C7, G, C7, G, A7, D7, G, D7, G.



# (JUST A LITTLE WHILE TO STAY HERE)

(EUGENE MONROE BARTLETT - 1885)

**(VERSE)**

1 F F 8<sup>b</sup> F

5 F F 8<sup>b</sup> F

9 8<sup>b</sup> F C7 F

13 **(CHORUS)** F F 8<sup>b</sup> F F

17 F F C F F7

21 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> F D7

25 G7 G7 8<sup>b</sup> C7 C7

29 F F F F

33 F F C F F7

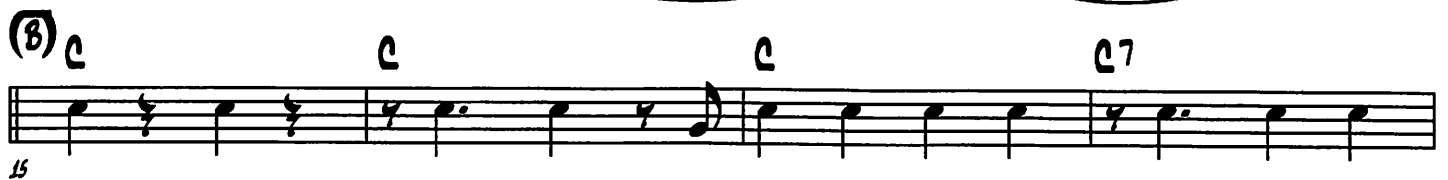
37 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> F D7

41 G7 C7 F F

45

# (JOE AVERY'S PIECE)

(TRADITIONAL)



(ENDING)



# (JIMMY, WON'T YOU PLAY THE BLUES)

(ED METZ SR. - 1993)

5 9 13 17 21 25 29 33

C E7/B E7 AM C/G C7  
F F#0 C/G F7 E7 AM D7 G G7/B  
C E7/B E7 AM C/G C7  
F F#0 C/G F7 E7 AM D7 G7 C C7  
F F#0 C/G C#0 G7/D G7 C C/G  
F F#0 C/G A7 D7 G7 C  
C E7/B E7 AM C/G C7  
F F#0 C/G F7 E7 AM D7 G7 C  
D7 LAST G7 D7 G7 D7 G7 C

# (LET ME IN THE LIFEBOAT)

## (TAKE ME IN YOUR LIFEBOAT)

(TRADITIONAL - AS DONE BY BECHET)

5

9

13

17

21

25

29

(A)  $Bb$   $Bb$   $Eb$   $Bb$

$Bb$   $Bb$   $C7$   $F7$

$Bb$   $Bb$   $Eb$   $Bb$

$Bb$   $Bb$   $F7$   $Bb$

(B)  $Bb$   $Bb$   $Bb$   $Bb$

$Bb$   $Bb$   $C7$   $F7$

$Bb$   $Bb7$   $Eb$   $Bb$

$Bb$   $F7$   $Bb$   $Eb$   $Bb$  (F7)

# LET ME LOVE AND HOLD YOU FOR TONIGHT

(REMEMBERED BY FRANK)

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is 4/4. The score consists of ten staves, each containing a melodic line and a series of chords. The chords are labeled as follows:

- Staff 1: D, D, B7, B7
- Staff 2: E7, A7, D, D, A7+
- Staff 3: D, D, B7, B7
- Staff 4: E7, A7, D, D
- Staff 5: F#7, F#7, B7, B7
- Staff 6: E7, E7, A7, A7+
- Staff 7: D, D, B7, B7
- Staff 8: E7, A7, D, D (A7)

The melodic line is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into measures by bar lines, and the measures are numbered 1 through 29 at the beginning of each staff.

# (LET THE REST OF THE WORLD GO BY)

(ERNEST BALL & J.K. BRENNAN - 1919)

(VERSE)

8<sup>b</sup> 8<sup>b</sup> E<sup>b</sup> 8<sup>b</sup>

F7 F7 8<sup>b</sup> F7

5 8<sup>b</sup> 8<sup>b</sup> G7 G7

9 C7 C7 F7 F7

13 (CHORUS) 8<sup>b</sup> 8<sup>b</sup> F7 F7

17 F7 F7 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup>7

21 E<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> G7

25 C7 C7 F C7 F7 F<sup>+</sup>/A

29 8<sup>b</sup> 8<sup>b</sup> F7 F7

33 F7 F7 C<sup>M</sup>6 D D

37 8<sup>b</sup> 8<sup>b</sup> F7 F7

41 F7 F7 8<sup>b</sup> 8<sup>b</sup>

45

# (LIGHT BLUE)

(FRANK MESICH - 1984)

5 9 13 17 21 25 29

Chords: F, FM6, F, D7, DM, A7, F, Bb, F, C7+, F, FM6, F, D7, DM, A7, F, Bb, F, C7, C7, F, F, G7, G7, C7, C7, F, FM6, F, D7, DM, A7, F, Bb, F.

# (LINA BLUES)

(JABBO SMITH - 1929)

**TROMBONE**

**(VERSE)**

8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup> 8<sup>0</sup> C<sup>7</sup> F<sup>7</sup>

5 8<sup>b</sup> 8<sup>b</sup> F F

9 C<sup>7</sup> C<sup>7</sup> **BREAK: CORNET/CLARINET.....**

15 **(CHORUS)** 8<sup>b</sup> 8<sup>b</sup> F<sup>7</sup>+ F<sup>7</sup>+

17 8<sup>b</sup> 8<sup>b</sup> G<sup>7</sup> G<sup>7</sup>

21 C<sup>7</sup> C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup> G<sup>7</sup>

25 C<sup>7</sup> C<sup>7</sup> F<sup>7</sup> **BREAK**

29 8<sup>b</sup> 8<sup>b</sup> F<sup>7</sup>+ F<sup>7</sup>+

33 8<sup>b</sup> 8<sup>b</sup> E<sup>b</sup> E<sup>b</sup>

37 E<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> G<sup>7</sup>

41 C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup> 8<sup>b</sup>

45

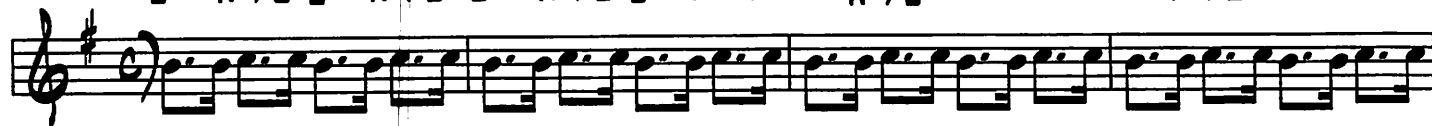


# (LONESOME RAILROAD BLUES)

(FIRE HOUSE 5 + 2)

(INTRO)

EM AM/E EM AM/E EM AM/E EM AM/E E AM/E EM AM/E EM AM/E EM AM/E

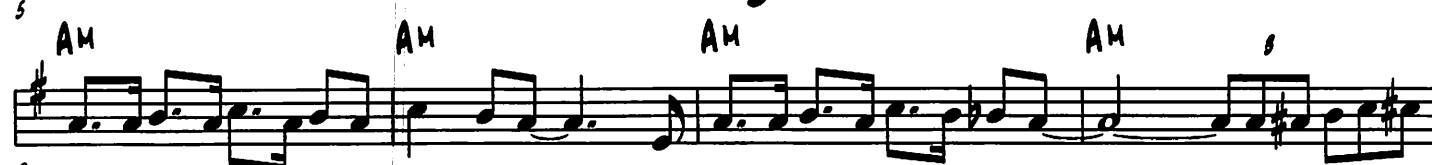


(VERSE) EM

EM

EM

EM



**(LOUISIANA)**

(T. C. JOHNSON - 1927)

The image displays a musical score for the song "The Rest of the World" by The Beatles. The score is written for guitar and bass, featuring a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is divided into two main sections: the Verse and the Chorus.

**Verse:** The verse begins with a guitar part (Gtr) and a bass part (B). The guitar part is marked with a "VERSE" label and a "Gtr" label. The bass part is marked with a "B" label. The verse consists of 16 measures, with the first measure marked with a "5" (fifth fret). The chord progression for the verse is: Gm, D7, Gm, D7, Gm, Cm, Gm, Cm, Gm, D7, Gm, D7, Gm, D7, Gm, G7.

**Chorus:** The chorus begins with a guitar part (Gtr) and a bass part (B). The guitar part is marked with a "CHORUS" label and a "Gtr" label. The bass part is marked with a "B" label. The chorus consists of 29 measures, with the first measure marked with a "17". The chord progression for the chorus is: F7, F7, Bb, Bb, F7, F7, Bb, Bb, Eb, Eb, F7, F7, Bb, Bb, Eb, Eb, F7, F7, Bb, Bb, Eb, Eb, F7, F7, Bb, Bb, Eb, Eb, F7, G7.

The score includes a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is written for guitar and bass, with the guitar part marked with a "Gtr" label and the bass part marked with a "B" label. The score includes a "VERSE" label and a "CHORUS" label. The score includes a "5" (fifth fret) marking and a "17" marking. The score includes a "TO VERSE" label and a "THE REST" label.

# (LOUISIANA BOBO)

(TED NIXON - 1928)

(A)

5 9 13 17 21 25 29 33

(CORNET BREAK)

(CLARINET BREAK)

Go to (B)

Go to CODA

LAST NO RHYTHM

(B)

37 41

(LOUISIANA BOBO - 2)

45  $G$   $A7$   $A7$   $D7$   $D7$  (D.C. AL CODA)

49  $G$   $Dm$   $E7$   $A7$   $D7$   $G$

53 (C)  $G$   $D+$   $G$   $D+$

57  $G$   $Dm$   $E7$   $A7$   $D7$   $D7^1$   $G^2$

61 (D) C  $G7$  C  $G7$

66 C  $E7$   $A7$   $D7$   $G7$

70 C  $G7$  C  $G7$

74 C  $E7$   $A7$   $D7$   $G7$  C

78 ENDING DRUM BREAK C C

82

**(LOUISIAN-1-A)**

(JOE DARENSBERG - 1953)

## TROMBONE LEAD

**(VERSE)**

(VERSE) 8<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup>  
 8<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 5 8<sup>b</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 9 (CHORUS) G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>  
 13 C<sup>7</sup> C<sup>7</sup> C<sup>7</sup> C<sup>7</sup>  
 17 F<sup>7</sup> F<sup>7</sup> F<sup>7</sup> F<sup>7</sup>  
 21 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup> F<sup>7</sup> F<sup>7</sup>  
 25 G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>  
 29 C<sup>7</sup> C<sup>7</sup> C<sup>7</sup> C<sup>7</sup>  
 33 E<sup>b</sup> E<sup>b</sup> 8<sup>b</sup> G<sup>7</sup>  
 37 C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup> A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>  
 41 C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup> 8<sup>b</sup>  
 45

# LOVE ME WITH A FEELING

(SIDNEY BECHET - 1946)

5

9

13

17

21

25

29

Chord symbols: C, A7, D7, F0, E7, A7, G7, (G7)

# (LOVE NEST)

(OTTO HARBACH & LOU HIRSCH - 1920)

(VERSE)

Handwritten musical score for "Love Nest" by Otto Harbach & Lou Hirsch (1920). The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The time signature is common time (C). The music is divided into a Verse (measures 1-16) and a Chorus (measures 17-48). The Verse section includes measures 1, 5, 9, 13, and 17. The Chorus section includes measures 17, 21, 25, 29, 33, 37, 41, and 45. The score is annotated with various chords: F, Gm7, C7, F, C7, F, Gm7, C7, F, Am, Dm6, E7, Am, Dm6, E7, Am, Dm6, E7, Am, Gm, F, C7, D7, Gm, G0, F, Am, Gm, C7, F, Gm7, C7, F, Dm7, G7, C7, F, F7, Bb, Bb, F7, Bb, Bb, C7, C7, F, F#0, Gm, D7, Gm, G7, C7, C7, F, F7, Bb, Bb, F7, Bb, Bb, C7, C7, A7, D7, Gm, Gm, C7, F, F, (C7). The score is numbered 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, and 49. The final measure is marked with a double bar line and repeat dots.

# (LOVE SONGS OF THE NILE)

(ARTHUR FREED & NACIO HERB BROWN - 1933 - A LA SWEET EMMA)

(VERSE)

Musical notation for the Verse section, measures 1 through 14. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes a treble clef and a key signature of one flat. Chords are indicated above the staff: FM, FM, Bbm6, FM, FM, Bbm6, Bbm6, FM, FM, C7, F, F. The melody is written on a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The melody is written on a single staff with a treble clef and a key signature of one flat.

(CHORUS)

Musical notation for the Chorus section, measures 15 through 46. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes a treble clef and a key signature of one flat. Chords are indicated above the staff: F, F, C7, C7, C7, F7, Bb, C, Bb, F, F7, Bb, C, Bb, F, C7, F, F, C7, C7, F, F7, Bb, C, F, F, C7, C7, F, F. The melody is written on a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The melody is written on a single staff with a treble clef and a key signature of one flat.



# (MABEL'S DREAM)

(IKE SMITH - 1923)

(INTRO) F C7 F B<sup>b</sup> B<sup>0</sup> C7

(A) F C7 F B<sup>b</sup> C7 F C7

5 F C7 F B<sup>b</sup> B<sup>0</sup> C7 F

9 (B) F F<sup>0</sup> C7 F CLARINET A7 DM TROMBONE

15 B<sup>b</sup> B<sup>0</sup> F D7 G7<sup>1</sup> C7 G7<sup>2</sup> C7 F

17 (C) B<sup>b</sup> A7 CLARINET A<sup>b</sup>7 G7 CLARINET

23 F G<sup>M</sup> A7 D F7

27 (D) B<sup>b</sup> F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

31 B<sup>b</sup> D7 G<sup>M</sup> G7 C7 F7

35 B<sup>b</sup> F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> D7

39 E<sup>b</sup> E<sup>0</sup> B<sup>b</sup> G7 C7 F7 B<sup>b</sup>

45

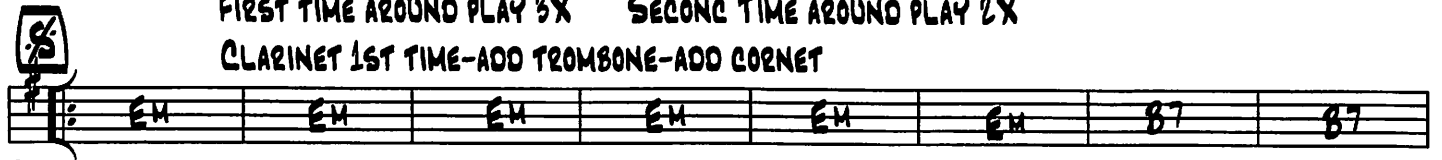
# (MAD DOG)

(JOHNNY DODDS - 1926)

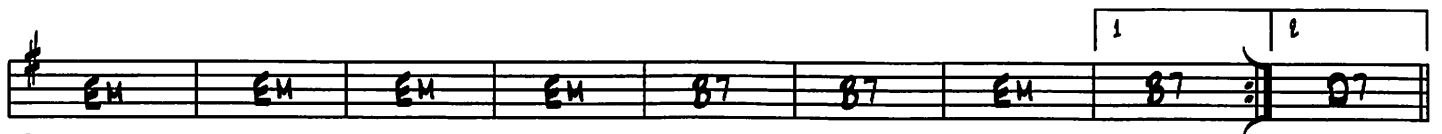


FIRST TIME AROUND PLAY 3X SECOND TIME AROUND PLAY 2X

CLARINET 1ST TIME-ADD TROMBONE-ADD CORNET



9



17

FIRST TIME CORNET WITH AFTERBEATS



26



30



34



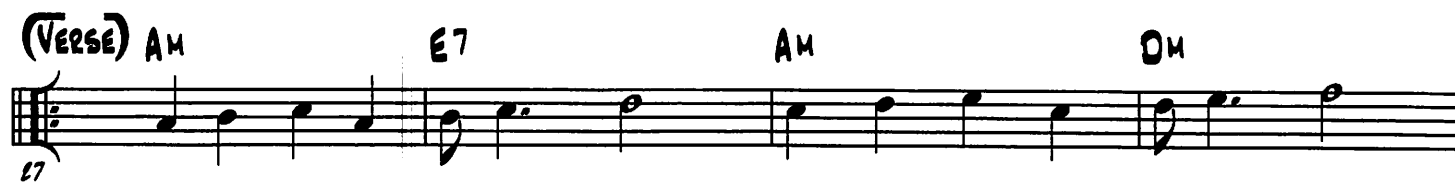
38

(D.S. AL FINE)

# (MAN FROM THE SOUTH)

(RUBE BLOOM & HARRY WOODS - 1930)

(INTRO)



(MAN FROM THE SOUTH - 2)

59

Am E7 Am Dm Am E7

45

Am B7 Am B7 F7 E7 TO CHORUS

(PATTER)

PLAY WHENEVER YOU WANT

47

F F F F

51

G7 G7 G7 G7

55

E7 E7 A D A

59

B7 F7 E7 E7 TO CHORUS

63

Am (ENDING) Am Am Am

67

Am Am Am Am Am

# (MANDY, MAKE UP YOUR MIND)

ROUTINE: PIANO CHORUS - TROMBONE VERSE

(GRANT CLARK, ROY TURK, GEORGE MEYER & ARTHUR JOHNSON - 1924)

**(VERSE)**

5 9 13 16

**(CHORUS)**

17 21 25 29

(MANDY MAKE UP YOUR MIND - 2)

Handwritten musical score for the song "Mandy Make Up Your Mind - 2". The score is written on five staves in treble clef with a key signature of one sharp (F#). The music is in 4/4 time. The notation includes various chords and melodic lines. Measure numbers 33, 37, 41, 45, and 49 are indicated at the start of their respective staves. Chord symbols are written above the notes: G, C7, G, C7, G, E7 on the first staff; A7, A7, A7, A7 on the second staff; C, Bb, E9, E7 on the third staff; A7, D7, G, G, E7, D.C. on the fourth staff; and G, G, D7, G, LAST, G on the fifth staff. The word "LAST" is written above the final G chord. The score ends with a double bar line.

33 G C7 G C7 G E7

37 A7 A7 A7 A7

41 C Bb E9 E7

45 A7 D7 G 1 G E7 D.C.

49 G 2 G D7 G LAST G

# MARTINIQUE

(WILBER DEPARIS - 1954)

(INTRO) CM CM CM CM

D7 G7 C (BREAK)

5 (A) G7 G7 C C (BREAK)

9 G7 G7 C C (BREAK)

13 G7 G7 C C (BREAK)

17 G7 G7 C7 C7

21 F F F F

25 D7 D7 G7 Ab0 G7 (BREAK)

29 G7 G7 C C (BREAK)

33 G7 G7 C C

37 (B) CM CM CM CM

41

# (MARTINIQUE - 2)

CM D7 G7 C BREAK.....

45 50 54 58 62 66 70 74 78

16 BARS

1 THROUGH SOLOS

D.S. AFTER SOLOS

AFTER SOLOS

F

A<sup>b</sup>0

A<sup>b</sup>0

A musical score for a piece titled 'MARTINIQUE - 2'. The score is written on ten staves. The first staff begins with a treble clef and a common time signature 'C'. Above the staff are chord markings: CM, D7, G7, and C. A bracket under the first two measures is labeled '16 BARS'. The first staff ends with a 'BREAK.....' instruction. The subsequent staves are numbered 45, 50, 54, 58, 62, 66, 70, 74, and 78. Chord markings G7, D7, C, F, and A<sup>b</sup>0 are placed above various measures. The notation includes eighth and sixteenth notes, rests, and slurs. A box containing the text '1 THROUGH SOLOS' is positioned above the staff starting at measure 74. Below this box, the text 'D.S. AFTER SOLOS' and 'AFTER SOLOS' are written, indicating repeat and first ending instructions.

## (ENDING)

CM CM CM CM D7 G7 C C

84

A musical score for the ending of the piece. It consists of a single staff starting at measure 84. The staff begins with a treble clef and a common time signature 'C'. Above the staff are chord markings: CM, CM, CM, CM, D7, G7, C, and C. The notation includes eighth and sixteenth notes, rests, and slurs.



# MARYLAND MY MARYLAND

(ADAPTED BY JAMES RANDELL - 1861)

**(INTRO)** G G G D7 G A7

**(A)** D7 D7 G G D7 D7

G G A7 D7 D7 G G

C#M F#7 BM<sup>1</sup> EM A7 BM<sup>2</sup> EM AM D7

**(B)** TROMBONE/CLARINET G D7 G BM E7 AM D7 D7

G D7 G G7 C CM

G A7 D7 G<sup>1</sup> G AM D7 G<sup>1</sup> G

**(C)** G **(BUGLE CALL)**

D7

(MARYLAND MY MARYLAND - 2)



# (MAUI BREEZES)

(FRANK MESICH & BILL RICHARDS - 1995)

(VERSE)

Musical notation for the Verse of 'Maui Breezes'. The key signature has one flat (B-flat), and the time signature is common time (C). The notation is written on a grand staff with two staves. Chords are indicated above the notes. Measure numbers 1, 5, 9, and 13 are marked on the left margin.

Chords: C, Dm7, C/E, G7, C, Dm7, C/E, G7, F, E7, Am, D7, G7, C, Dm7, C/E, G7, F, E7, Am, F, F#0, C, A7, D7, G, G7, D7/A, G7/B.

(CHORUS)

Musical notation for the Chorus of 'Maui Breezes'. The notation continues on the grand staff. Measure numbers 15, 17, 21, 25, 29, 33, 37, 41, and 45 are marked on the left margin. The final measure is labeled 'LAST'.

Chords: C, Dm7, Eb0, C/E, F, G#0, Am, C7, F, F#0, C, A7, D7, G7, C, C7, F, Fm, C, C, D7, D7, G7, G7, D7/A, G7/B, C, Dm7, Eb0, C/E, F, G#0, Am, C7, F, F#0, C, A7, D7, G7, C, G7, C LAST.

# (MECCA FLAT BLUES)

(JAMES BLYTHE, STEVE GRAHAM & ALEXANDER ROBINSON - 1924)

First system of musical notation (measures 1-8) in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-2), G (measures 3-4), D (measure 5), and D7 (measures 6-8). Measure numbers 5 and 9 are written below the staff.

LAST TIME

Second system of musical notation (measures 9-16) in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: A7 (measures 9-10), G7 (measures 11-12), D (measures 13-14), and A7 (measures 15-16). Measure numbers 15 and 17 are written below the staff.

Third system of musical notation (measures 17-24) in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: A7 (measures 17-18), G7 (measures 19-20), D (measures 21-22), G (measures 23-24), and D (measures 25-26). Measure numbers 21 and 24 are written below the staff.

# (MEGAN'S MOAN)

TROMBONE/CLARINET FIRST TIME

(FRANK MESICH - 2000)

Handwritten musical score for Trombone/Clarinet First Time of "Megan's Moan" by Frank Mesich (2000). The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of eight staves of music with various chords and melodic lines. The chords are labeled above the notes: DM, Eb9, A7, C#7, F#7, Bb, E7, and A+. The score includes measure numbers 5, 9, 13, 17, 21, 25, and 29. The music features a mix of eighth and quarter notes, with some measures containing rests. The final measure of the eighth staff ends with a double bar line and repeat dots.

# MELANCHOLY

(WALTER MELROSE & MARTY BLOOM - 1927)

(VERSE) TUBA LEAD

Measures 1-8 of the Verse section. The music is in 2/4 time with a key signature of one sharp (F#). The notation includes a treble clef and a common time signature 'C'. Chord symbols are written above the staff: EM, B7, EM, B7, C7, B7, EM, C7, B7. Measure numbers 1, 5, and 9 are indicated on the left.

Measures 9-45 of the Chorus section. The notation includes a treble clef and a common time signature 'C'. Chord symbols are written above the staff: G7, G7, C7, C7, G, C, G, B7, EM, D7, G, G7, G7, C7, C7, A7, A7, D7, D7, G7, G7, C, C, E7, E7, A7, AM7, D7, G7, G7, C7, C7, G, C, G, B7, EM, D7, G, G, (D7). Measure numbers 13, 17, 21, 25, 29, 33, 37, 41, and 45 are indicated on the left.

# (MESSING AROUND) (IN C)

(VERSE) TROMBONE LEAD

(JOHNNY ST. CYR & CHARLES COOK - 1926)

Musical score for Trombone Lead of "Messing Around" in C major. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into a Verse (measures 1-16) and a Chorus (measures 17-44). The score includes various chords and melodic lines for the Trombone Lead.

**Verse (Measures 1-16):**

- Measures 1-4: D, G7, D, A+, D, D, D0
- Measures 5-8: A7, A7, A7, A7
- Measures 9-12: D, G7, D, A+, D, D, D0
- Measures 13-16: C#7, C#7, F#, C#7/F, A7/E, A7

**Chorus (Measures 17-44):**

- Measures 17-20: D, D, G7, G7
- Measures 21-24: D, Bb7, Eb, Eb
- Measures 25-28: B7, B7, E7, E7
- Measures 29-32: E7, E7, G#m, A7
- Measures 33-36: D, D, G7, G7
- Measures 37-40: D, D7, G6, G6
- Measures 41-44: G, G#m, D, B7

# (MESSING AROUND) (IN E FLAT)

(INTRO)

(CHORUS)

5

9

13

17

21

25

29

33

37

SOLOS THEN TO RIFF

(BREAK)

TO VERSE

(GO TO RIFF CHORUS LAST TIME)



(VERSE)

(MESSING AROUND IN E-FLAT - 2)

Handwritten musical notation for the Verse section, measures 39 to 54. The notation is in E-flat major (three flats) and 7/8 time. Chords are written above the staff: F, Bb7, F, Bb7, A7, Dm, G7, C7, F, Bb7, F, Bb7, F7, Bb, G7, C7. The section ends with the instruction (BACK TO CHORUS).

(RIFF CHORUS)

Handwritten musical notation for the Riff Chorus section, measures 55 to 88. The notation is in E-flat major (three flats) and 7/8 time. Chords are written above the staff: F, F, D7, D7, G7, C7, F, C7, F, F, D7, D7, G7, C7, F, F, Am, F7, F7, E7, Am, F7, F7, E7, C7, F, F, D7, D7, G7, C7, F, F. The section ends with the instruction { FINE }.

# (MICHIGANDER BLUES)

FRONT LINE ONLY

(JELLY ROLL MORTON - 1929)

(INTRO) EM 87 87 TUTTI

(VERSE) EM LATIN AM AM EM

5 8M EM 87 EM AM

10 AM EM C7 87 87

16 (CHORUS) EM EM EM AM 87

21 EM 87 EM EM EM EM

27 AM 87 EM 8M EM D7 D7

33 G G E7 E7 AM 87

39 EM EM EM EM AM 87

45 EM<sup>1</sup> EM 87 EM LAST RIT.....

51

# (MISS CELIE'S BLUES)

(INTRO)

(LIONEL RICHEY & ROD TEMPLETON - 1985)

Intro musical notation (measures 1-4). Chords: D, C#7, AM6/C, B7, E9, A7, D, D#0, A7.

(CHORUS)

Chorus musical notation (measures 5-41). Chords: D, C#7, AM6/C, B7, E7, A7, D, D#0, A7 BREAK, E7, B7, A7, D, D, F#7, Bm, F#7/C#, Bm/D, F#7/C#, Bm, G7, Bm, F#7, Bm, F#7/C#, Bm/D, B7/D#, E7, Bb7, A7 BREAK, D, C#7, AM6/C, B7, E7, Bb7, A7, D, F#7, B7, E7, Bb7, A7, D, D7, D#0, Gm, D.

# (MOBILE BLUES)

(FRED ROSE & ALBERT SHOUT - 1923)

(VERSE)

The Verse consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chords are indicated below the notes: F, Bb7, F, Bb7, F, F7, F, F, F#0. Measure numbers 1, 5, and 9 are marked at the beginning of their respective staves.

(CHORUS)

The Chorus consists of eight staves of music, each containing four measures. Chords are indicated below the notes: F, C7, C#7, Dm7, D7, G9, C7, F, Bb, F, F7, Bb, Bb, F, F, Bb, Bb, F, C7, F, C7, C#7, Dm7, D7, G9, C7, F, F, (C7). Measure numbers 13, 17, 21, 25, 29, 33, 37, and 41 are marked at the beginning of their respective staves.

# MODERNISTIC

(JAMES P. JOHNSON - 1930)

(INTRO) Eb7 Eb7 Eb7 C7

8 (A) F7 Bb7 F C7 F .....BREAK.....

5 F7 Bb7 C#7/F C#7/F C7

9 F7 Bb7 F C#7/F

13 E0 G0 G0 B0 F C7 F

17 (B) F E Eb D C# C B C F C7 F

21 F E Eb D C# C B C C7

25 F F Bb B0

29 F E C D C# C B C F C7 F 1. F D.S AL CODA

33 F Bb7 Bb7 F7

38 (C) Bb SOLOS ON THIS STRAIN Eb7 Bb Eb7

42

(MODERNISTIC - 2)

Handwritten musical score for guitar, featuring 12 staves of music. The score includes chords and lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into sections by measure numbers and lyrics.

Measures 46-53: First system of music.

Measures 54-61: Second system of music. Lyrics: **8b BONE WITH AFTERSEATS**

Measures 62-69: Third system of music.

Measures 70-77: Fourth system of music. Lyrics: **8b RIFF THEN OUT CHORUS**

Measures 78-85: Fifth system of music.

Measures 86-93: Sixth system of music.

Chords:  $Bb$ ,  $G$ ,  $C7$ ,  $F7$ ,  $Eb7$ ,  $G7$ .

# (MOONLIGHT ON THE BAYOU)

Handwritten musical score for the song "Moonlight on the Bayou". The score is written on ten staves, each containing a line of music and a corresponding line of chords. The key signature is one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and quarter notes, with some measures containing rests. The chords are written above the notes. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The final measure of the score is marked with a double bar line and a repeat sign.

Chords and Measure Numbers:

- Staff 1: C, B7, C, C
- Staff 2: D7, D7, D7, D7 (measures 5-8)
- Staff 3: F, G7, E7, A7 (measures 9-12)
- Staff 4: D7, D7, A7, G7 (measures 13-16)
- Staff 5: C, B7, C, C (measures 17-20)
- Staff 6: D7, D7, D7, D7 (measures 21-24)
- Staff 7: F, F#7, C, E7, A7 (measures 25-28)
- Staff 8: D7, G7, C, C, (G7) (measures 29-32)

# (MOTEL SIX THEME)

## ("WE'LL LEAVE THE LIGHT ON FOR YA")

Handwritten musical score for "Motel Six Theme" in G major, 4/4 time. The score consists of eight staves of music, with measures numbered 1 through 29. The key signature has one sharp (F#). The time signature is 4/4. The music is written in a simple, handwritten style with some corrections and annotations.

Staff 1 (Measures 1-4):  
 Measure 1: G major chord (G, B, D), quarter note G.  
 Measure 2: C major chord (C, E, G), quarter note C.  
 Measure 3: G major chord (G, B, D), quarter note G.  
 Measure 4: G major chord (G, B, D), quarter note G.

Staff 2 (Measures 5-8):  
 Measure 5: C major chord (C, E, G), quarter note C.  
 Measure 6: C major chord (C, E, G), quarter note C.  
 Measure 7: G major chord (G, B, D), quarter note G.  
 Measure 8: G major chord (G, B, D), quarter note G.

Staff 3 (Measures 9-12):  
 Measure 9: C major chord (C, E, G), quarter note C.  
 Measure 10: C major chord (C, E, G), quarter note C.  
 Measure 11: G major chord (G, B, D), quarter note G.  
 Measure 12: B7 chord (B, D, F#, A), quarter note B.

Staff 4 (Measures 13-16):  
 Measure 13: A7 chord (A, C#, E, G), quarter note A.  
 Measure 14: A7 chord (A, C#, E, G), quarter note A.  
 Measure 15: E7 chord (E, G, B, D), quarter note E.  
 Measure 16: D7 chord (D, F#, A, C), quarter note D.

Staff 5 (Measures 17-20):  
 Measure 17: G major chord (G, B, D), quarter note G.  
 Measure 18: C major chord (C, E, G), quarter note C.  
 Measure 19: G major chord (G, B, D), quarter note G.  
 Measure 20: G major chord (G, B, D), quarter note G.

Staff 6 (Measures 21-24):  
 Measure 21: C major chord (C, E, G), quarter note C.  
 Measure 22: C major chord (C, E, G), quarter note C.  
 Measure 23: G major chord (G, B, D), quarter note G.  
 Measure 24: G major chord (G, B, D), quarter note G.

Staff 7 (Measures 25-28):  
 Measure 25: C major chord (C, E, G), quarter note C.  
 Measure 26: C major chord (C, E, G), quarter note C.  
 Measure 27: G major chord (G, B, D), quarter note G.  
 Measure 28: B7 chord (B, D, F#, A), quarter note B.

Staff 8 (Measures 29-32):  
 Measure 29: A7 chord (A, C#, E, G), quarter note A.  
 Measure 30: D7 chord (D, F#, A, C), quarter note D.  
 Measure 31: G major chord (G, B, D), quarter note G.  
 Measure 32: G major chord (G, B, D), quarter note G.



(MOTEL SIX THEME - 2)

Handwritten musical score for "Motel Six Theme - 2". The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes quarter notes, half notes, and whole notes, with some measures containing rests. Chord symbols are written above the notes. The score is divided into measures by bar lines, with measure numbers 35, 37, 41, 45, 49, 53, 57, and 61 indicated at the start of their respective staves. The final measure of the eighth staff is marked "D.S. LAST TIME".

Chord symbols and measure numbers:

- Staff 1: 35, E7, E7, Am7, E7, Am7
- Staff 2: 37, D7, D7, G, G
- Staff 3: 41, B7, B7, Em, B7, Em
- Staff 4: 45, A7, A7, Eb7, D7, D7
- Staff 5: 49, G, C, G, G
- Staff 6: 53, C, C, G, G
- Staff 7: 57, C, Cm, G, B7, E7
- Staff 8: 61, A7, D7, G, G, D.S. LAST TIME

# (MOVIN')

(FRANK MESICH & BILL RICHARDS - 2004)

ENDING IS FIRST 16 BARS WITH TUBA/BONE -- BAND JOINS ON THE LAST BEAT

(CHORUS)

5 9 13 17 21 25 29 33 37 41 45

(VERSE)

(D.C.)

# MY CANARY HAS CIRCLES UNDER HIS EYES

(JACK GOLDEN, TED KOHLER & EDWARD POLA - 1931)

**(VERSE)**

6

12

**(CHORUS)**

17

22

28

35

41

45

The image shows a musical score for the song "My Canary Has Circles Under His Eyes". It is written in G major, 4/4 time, and consists of 45 measures. The score is divided into a Verse (measures 1-12) and a Chorus (measures 13-45). The key signature has one sharp (F#), and the time signature is 4/4. The score is written on a single staff with a treble clef. The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are written above the staff, indicating the harmonic structure. The score includes measure numbers 6, 12, 17, 22, 28, 35, 41, and 45. The title "MY CANARY HAS CIRCLES UNDER HIS EYES" is written in a large, stylized font at the top. The composers "JACK GOLDEN, TED KOHLER & EDWARD POLA - 1931" are listed below the title. The word "VERSE" is written above the first measure, and "CHORUS" is written above the 13th measure. The score ends with a double bar line and repeat dots at measure 45.

# (MY GAL SAL)

(PAUL DRESSER - 1905)

## (VERSE)

Musical notation for the Verse of 'My Gal Sal'. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a single staff. Chords are indicated above the staff. Measure numbers 1, 5, and 9 are marked at the beginning of their respective lines.

Chords: C, AM, C, AM, C, C<sup>0</sup>, C, C, AM, C, AM, D7, G7, C, AM, C, AM, C, C<sup>0</sup>, C, EM, Eb+, G/D, G/B, D7, D<sup>0</sup>, G7, G7, C, C<sup>0</sup>, C, C, E7/B, AM, E7, F, F#<sup>0</sup>, C, AM7, D7, G7.

## (CHORUS)

Musical notation for the Chorus of 'My Gal Sal'. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a single staff. Chords are indicated above the staff. Measure numbers 13, 17, 21, 25, 29, 33, 37, and 41 are marked at the beginning of their respective lines.

Chords: C, F, FM, C, G7, C, F, FM, C, C, E7, E7, AM, AM, D7, D7, G7, G7, C, F, FM, C, C, E7, E7, AM, C7, F, C<sup>0</sup>, C, E7, A7, DM, D9, G7, C, C.

# (MY LOVING IMOGENE)

(DICK OXTOT - 1971)

Chord progression and measure numbers:

- Measure 1: C, D7
- Measure 2: C, G7
- Measure 3: A7, C
- Measure 4: A7, G7
- Measure 5: C, C
- Measure 6: C, A7
- Measure 7: A7, C
- Measure 8: C, C
- Measure 9: D7, G7
- Measure 10: C, C
- Measure 11: E, A7
- Measure 12: E, A7
- Measure 13: E, A7
- Measure 14: A7, C
- Measure 15: D, G
- Measure 16: D7, G
- Measure 17: G, G7
- Measure 18: C, C
- Measure 19: C, A7
- Measure 20: A7, A7
- Measure 21: D7, G7
- Measure 22: C, C
- Measure 23: C, C
- Measure 24: C, C
- Measure 25: D7, G7
- Measure 26: C, C
- Measure 27: C, C
- Measure 28: C, C
- Measure 29: C, C

# (MY HEART)

(LIL HARDIN - 1925)

(INTRO)

5 10 15 20 25 30 35

TO VERSE 2, etc

(VERSE)

39 43

(D.S. AL FINE)

# (MY MEMPHIS BABY)

(HARRY GOODWIN & NARVIN KIMBALL - 1966)

**(VERSE)**

1 F F7 B<sup>b</sup> B<sup>b</sup>

5 F F7 B<sup>b</sup> B<sup>b</sup>

9 C7 C7 F F

13 C7 C7 F F

**(CHORUS)**

17 F B<sup>b</sup> F F B<sup>b</sup> F

21 F C7 F C7 C7

25 C7 C7 C<sup>+</sup> F F

29 F B<sup>b</sup> F F B<sup>b</sup> F

33 F F F<sup>#</sup>0 B<sup>b</sup> B<sup>b</sup>

37 B<sup>b</sup> B<sup>b</sup> D<sup>0</sup> F D7

41 G<sup>M</sup> G<sup>M</sup>-5 C7 F F

45

# (NEW ORLEANS)

(HOAGY CARMICHAEL - 1932)

**(CHORUS)**

AM B7 E7 A7 D7 G7 C E7

AM B7 E7 A7 D7 G7 C F C

5 E7 F7 E7 AM B7 E7

9 AM B7 E7 A7 D7 G7 | C 1 E7 | C FINE

15

**(VERSE)** AM E7 AM E7 G7

18 C G7 AM F G7 C E7

22 AM E7 AM E7 G7

26 C G7 AM F G7 C E7

30

(D.C. AL FINE)



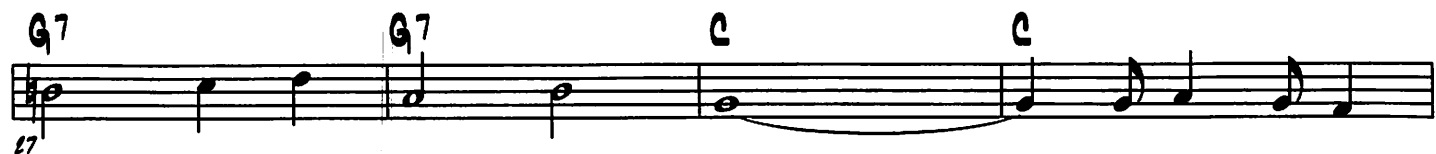
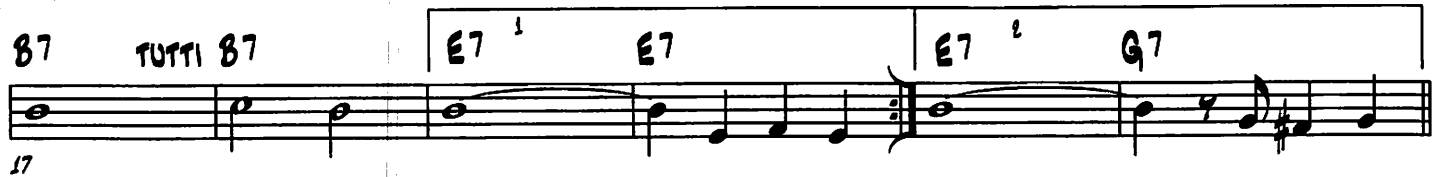
# (NEW ORLEANS SHUFFLE)

(BILL WHITMORE - 1925)

(VAMP)



TROMBONE - ADD CLARINET 2ND TIME



(NEW ORLEANS SHUFFLE - 2)



# (NOBODY KNOWS YOU)

## WHEN YOU'RE DOWN AND OUT

(JIMMIE COX - 1923)

### (VERSE)

Chord progression for the Verse:

G B7 E7 AM E7 AM

C F#7 G E7 A7 D7

5 9 13

### (CHORUS)

Chord progression for the Chorus:

G B7 E7 AM E7 AM

C F#7 G E7 A7 A7 D7

17 21 25 29

# (OH MY BABE BLUES)

(MA RAINEY - 1927)

Handwritten musical score for "Oh My Babe Blues" by Ma Rainey (1927). The score is written on six staves in G major (one sharp) and 4/4 time. It includes various chords (G, Em, A7, D7, C, G7, C7, G<sup>0</sup>, C#m) and musical notations such as repeat signs, first/second endings, and performance instructions like "RHYTHM OUT" and "TUTTI". Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective staves. The piece concludes with a "LAST TIME TO CODA 1" instruction and a final G chord.

# (Oh! Peter) (You're So Nice)

(Here's Wiedorf, Gene Rose & Jesse Stafford - 1929)

CONJUNCT WITH AFTERBEATS

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The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. Chords are indicated by letters (G, A, B, C, D, E, F, G#) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) below the staff. The score includes a section labeled '(Verse)' and a section labeled '(Chorus)'. The score ends with a double bar line and a repeat sign.

**(OL' MISS)**

(W.C. HANDY - 1916)

(VERSE) 27

(VERSE) C7 C7 F F

C7 C7 F F F

C7 C7 F B<sup>b</sup>

F F<sup>0</sup> F<sup>0</sup> C7 C7 F F

C7 C7 F B<sup>b</sup>7 F G7 C7

C7 C7 F B<sup>b</sup>7 F G7 C7

**(CHORUS) F**

(CHORUS) F F7 Bb Bbm F

11

G7 C7 F F#0 G7 C7

15

F F7 Bb A7

19

Bb B0 F D7 G7 C7 F

23

# (OLD BONES)

(JOHN HADLEY - 1980)

(INTRO)

5

(VAMP)

9

(A)

13

17

21

25

(CHORUS)

29

33

37

(OLD BONES - 2)





# OLD FASHIONED LOVE

(CECIL HARRIS & JAMES JOHNSON - 1923)

(VERSE)

Musical notation for the Verse of "Old Fashioned Love". The key signature is one flat (Bb), and the time signature is common time (C). The verse consists of 14 measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated by letters above or below the notes. The verse ends with a double bar line.

Chords: F, C7, F, C7, F, C7, F, E7, A7, E7, A7, F#7, G7, C7.

(CHORUS)

Musical notation for the Chorus of "Old Fashioned Love". The key signature is one flat (Bb), and the time signature is common time (C). The chorus consists of 28 measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated by letters above or below the notes. The chorus ends with a double bar line.

Chords: F, C7, F, F7, Bb, Bb, F, F7, Bb, F, A7, D#7, G7, G7, C7, C7, F, C7, F, F7, Bb, Bb, F, F7, Bb, F, A7, D#7, F, C7, F, C7.

# COLO MAN TIME

(CLIFF FRIEND & JACK REYNOLDS - 1961)

(INTRO)

A7 A7 D7 D7

F#m G7 C C G7

5

(CHORUS)

C C G7 G7

9

G7 G7 C C

13

C A° G7 G7

17

G7 G7 C A7 D7 G7

21

C C G7 G7

25

G7 G7 E7

29

(OLD MAN TIME - 2)



# (OLO STACK O LEE BLUES)

(SIDNEY BECHET - 1946)

Handwritten musical score for "OLO STACK O LEE BLUES" by Sidney Bechet (1946). The score is written on three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains measures 1-4 with notes and rests, and a "0" above each measure. The second staff contains measures 5-8 with notes and rests, and chords F#7, F#7, Bm, and B0 written below. The third staff contains measures 9-12 with notes and rests, and chords 0, A7, 0, G, and 0 written below. Measure numbers 5 and 9 are written at the start of the second and third staves respectively.

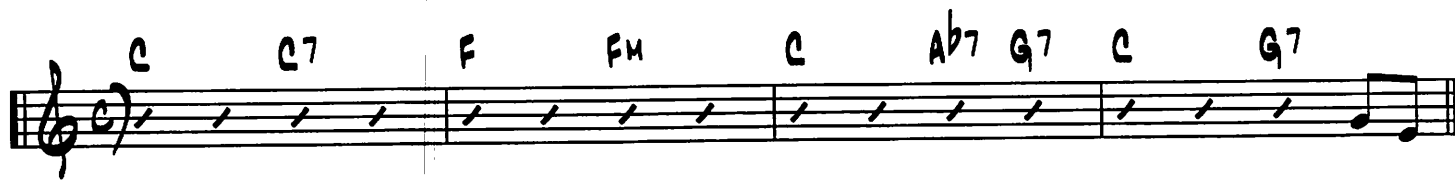
(JOE OLIVER & DAVID NELSON - 1930)

Musical score for "The Way You Look Tonight" by Rodgers and Hammerstein. The score is in 3/4 time and features a melody line with various chords and a bass line. The melody line includes a key signature change from one sharp (F#) to two sharps (F# and C#) at measure 17. The bass line includes a key signature change from one sharp (F#) to one flat (Bb) at measure 17. The score is divided into two systems, each with five staves. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The score ends with a double bar line and the word "LAST" in a box.

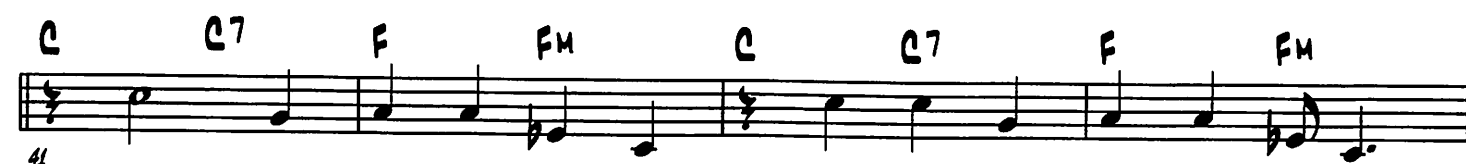
# (ON REVIVAL DAY)

GOSPEL STYLE PIANO INTRO

(ANDY RAZAF - 1930)



(ON REVIVAL DAY - 2)



# (ONCE IN A WHILE) (LOUIS)

(WILLIAM BUTLER - 1927)

## CORNET/BANJO INTRO



## (VERSE)

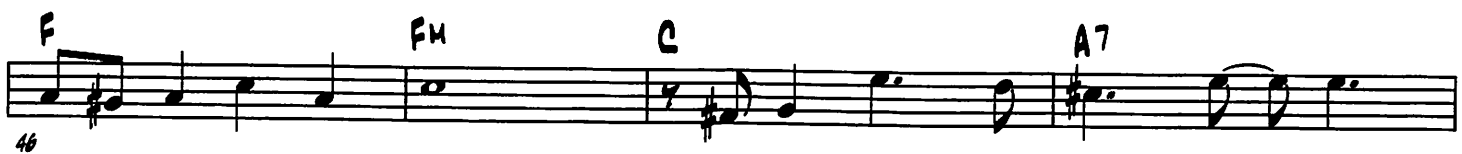


## (CHORUS)





(ONCE IN A WHILE - 2)



RHYTHM ONLY

# ORIENTAL MAN

(TIMMY BLYTHE & IKIE ROBINSON - 1927)

(INTRO) C F#0 G E7

A7 D7 G G B7

5 (VERSE) EM EM EM B7

9 AM EM C B7

13 EM AM EM BM EM C7 EM

17 EM B7 D7

21

Detailed description: This is a handwritten musical score for the song 'Oriental Man'. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The score is written on a single staff with a treble clef. It begins with an 'Intro' section consisting of four measures with chords C, F#0, G, and E7. This is followed by a section with four measures and chords A7, D7, G, and B7. The 'Verse' section starts at measure 5 and consists of 16 measures. It is divided into four groups of four measures each, with chords: EM, EM, EM, B7; AM, EM, C, B7; EM, AM, EM, BM; and EM, C7, EM. The score ends at measure 21 with a double bar line.

(ORIENTAL MAN - 2)

(CHORUS)



# ORIENTAL STRUT

(JOHNNY ST. CYR - 1926)

(INTRO) Dm Gm A7 Dm Gm A7

(VAMP) Dm Dm Dm Dm

5 (A) Dm Gm Dm Gm

9 Dm A7 Dm (VAMP)

13 Dm Gm Dm Gm

17 Dm Bb A7 C C7

21 (B) D7 D+ D7 G7 G7

25 C7 C7 F F F7

29 Bb Bbm F F7 D7

33 G7 G7 C7 C+

37

(TRIO)

(ORIENTAL STRUT - 2)

41 F F C#7 C#7

Musical staff 41-44: Treble clef, key of D minor (one flat). Measures 41-44 contain half notes with chords F, F, C#7, and C#7 above them.

45 F F D7 D7

Musical staff 45-48: Treble clef, key of D minor. Measures 45-48 contain half notes with chords F, F, D7, and D7 above them.

49 G#m G#m7 A7 Dm

Musical staff 49-52: Treble clef, key of D minor. Measures 49-52 contain half notes with chords G#m, G#m7, A7, and Dm above them.

53 A E7 A7 C7

Musical staff 53-56: Treble clef, key of D minor. Measures 53-56 contain half notes with chords A, E7, A7, and C7 above them.

57 F F C#7 C#7

Musical staff 57-60: Treble clef, key of D minor. Measures 57-60 contain half notes with chords F, F, C#7, and C#7 above them.

61 F F D7 D7

Musical staff 61-64: Treble clef, key of D minor. Measures 61-64 contain half notes with chords F, F, D7, and D7 above them.

65 G#m A7 Dm F F7 D7

Musical staff 65-72: Treble clef, key of D minor. Measures 65-72 contain half notes with chords G#m, A7, Dm, F, F7, and D7 above them.

69 G7 C7 F 1 F

Musical staff 69-76: Treble clef, key of D minor. Measures 69-76 contain half notes with chords G7, C7, F, and F above them. A first ending bracket spans measures 73-74.

73 C7 LAST C#7 Bb7 F

Musical staff 73-80: Treble clef, key of D minor. Measures 73-80 contain half notes with chords C7, C#7, Bb7, and F above them. The word "LAST" is written above measure 74.

# ORY'S CREOLE TROMBONE

(EDWARD 'KID' ORY - 1921)

(INTRO) SOLO TROMBONE..... A7 D7 G

(A) SOLO TROMBONE..... G G D7

5 SOLO TROMBONE..... A7 D7

9 SOLO TROMBONE..... G G D7

13 SOLO TROMBONE..... G A7 D7 G

17 (B) A7 D7 G G G<sup>0</sup>

21 D7 D7 A7 D7 G G

25 A7 D7 G C<sup>#0</sup>

29 SOLO TROMBONE..... G A7 D7

33 (C) SOLO TROMBONE..... G G D7

37

The musical score is written for a solo trombone in G major, 2/4 time. It consists of an introduction and three main sections labeled (A), (B), and (C). The introduction is 4 measures long. Section (A) is 12 measures long, with measures 5-8 and 9-12. Section (B) is 12 measures long, with measures 17-20 and 21-24. Section (C) is 4 measures long. Chord progressions are indicated above the staff: A7, D7, G, G, A7, D7, G, A7, D7, G, A7, D7, G, G, G<sup>0</sup>, D7, D7, A7, D7, G, G, A7, D7, G, G, D7. The score ends with a double bar line at measure 37.

## SOLO TROMBONE

A7

07

**SOLO TROMBONE.**

**G**

G

07

**SOLO TROMBONE**

**G**

07

G7

49

2

07

05

G7

G7

2

Q#6

67

67

57 0

61

2

1ST AND NEXT TO LAST

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65

**SOLO TROMBONE.**

69

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**SOLO TROMBONE.**

73

**SOLO TROMBONE**

**.67**

2-N

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77

**LAST**

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2

67

2

85

# OVER IN THE GLORYLAND

ENSEMBLE ON A - SOLOS ON B

(JAMES W. ACUFF & EMMET S. DEAN - 1927)

Sheet music for the song "Over in the Gloryland". The music is written in G major (one sharp) and 2/4 time. It consists of two main sections: (A) Ensemble and (B) Solos.

**Section (A) Ensemble:** Measures 1 through 16. The melody is played in the right hand, and the bass line is in the left hand. Chords are indicated above the notes.

**Section (B) Solos:** Measures 17 through 37. This section features a solo melody in the right hand and a bass line in the left hand. Chords are indicated above the notes.

**Chords:** The chords used are Gb, F7, Gb7, and Eb. The key signature is G major (one sharp).

**Measure Numbers:** 5, 9, 13, 17, 21, 25, 29, 33, 37.

**Section Labels:** (A), (B), LAST.



# (PANAMA)

(WILLIAM H. TYRES - 1913)

(INTRO) F G7 C#7 G#m Eb7 C7

(A) F C7 C7 F F G7

5

C7 F F C7 C7 F

11

D7 G7 F#° G#7 C7 F Ab° (B) G#7 C7

17

F#7 F7 D7 G7 C7 F Ab° G#7 C7

23

G#7 C7 F7 D7 C7 F F7 Bb B°

29

F F (C) Bb Bb+ Eb Eb

35

C7 A° Bb Bb Bb D7

41

G#m Bb7 D#m A7 D#m F7

47

# (PAPA DE DA DA)

(SPENCER WILLIAMS, CLARENCE WILLIAMS & CLARENCE TODD - 1925)

CORNET

(VERSE)



(CHORUS)



(PANAMA - 2)

55   $B^b$   $B^b$   $C\#^0$   $C\#^7$   $F7$   $C\#^7$   $F9$   $F7$   $F7$

59  $B^b$   $B^b$   $B^b$   $B^b7$   $E^b$   $F\#7$  

65  $B^b$   $B^0$   $C\#^7$   $F7$   $B^b^{1-N}$   $F7$   $B^b^{N+1}$   $F7$

71   $B^b$   $B^b$   $C\#^0$   $F7$   $F7$   $F9$   $F9$

77  $B^b$   $B^b$   $B^b$   $D\#$   $E^b$   $E^0$

85  $B^b$   $B^0$   $C\#^7$   $F7$   $B^b^1$   $F7$   $B^b^2$   $B^b$   $F7$

(D.S. AL CODA)

  $B^b$   $B^0$   $C\#^7$   $F7$   $B^b$   $B^0$   $C7$   $F7$   $B^b$   $B^0$   $C\#^7$   $F7$

89  $B^b$   $F7$   $B^b$   $F7$   $B^b$   $F7$   $B^b$

95

# (PARTLY CLOUDY)

(FRANK MESICH - 1990)

**(VERSE)**

Am Am Am Am

F7 F7 F7 E7

5 Am Am Am Am

9 Am Am B7 E7

**(CHORUS)**

A D7 A A

17 A D7 A A

21 A D7 A F#7

25 B7 E7 A A

29 D6 D#0 A A

33 F#7 B7 E E7

37 A D7 A F#7

41 B7 E7 A A (E7)

45

# (PASHA)

(JOHN SKILLMAN - 1990)

5

9

13

17

21

25

29

# (POTOMAC RIVER BLUES)

(MACEO PINKARD - 1923)

(INTRO)

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(A) 8

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# (PRECIOUS LORD)

(THOMAS A. DORSEY - 1938)

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13

Chords: G, G7, C, CM, G, G7, D7, D7, G, G7, C, G°, G, D7, G, C, G, (D7)

# RED HOT MAMA

(GILBERT WELLS, BOB COOPER & FRED ROSE - 1924)

(INTRO)



(VERSE)



5



9



13



17

(CHORUS)



21



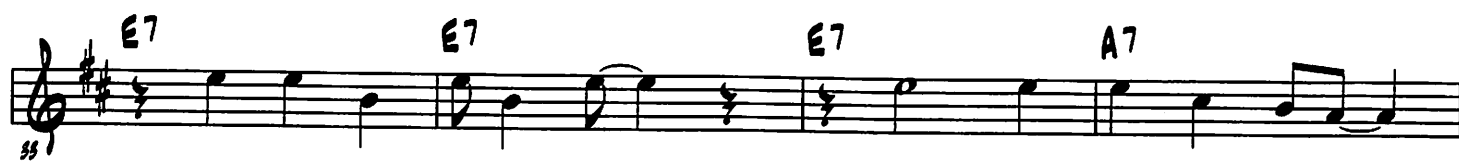
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(RED HOT MAMA - 2)



# (REOWING)

(ROUTINE IS VERSE - CHORUS - CHORUS, SOLOS ON CHORUS)

(THURLAND CHATTAWAY & KERRY MILLS - 1932)

**(VERSE) TUBA LEAD**

5

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13

**(CHORUS) EUPHONIUM/TROMBONE LEAD FIRST TIME**

17

21

25

29

D, C.



(REVELLER'S RITUAL - 2)



# (REVOLUTIONARY BLUES)

(ME2 ME22ROW - 1938)

The musical score is written in 12/8 time and consists of two staves. The melody line is in the upper staff, and the guitar accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 12/8. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines.

**Chords and Harmonization:**

- Measures 1-4: C, F, C, C
- Measures 5-8: F, F, C, C
- Measures 9-12: E7, E7, A7, A7
- Measures 13-16: D7, D7, G7, G7
- Measures 17-20: C, F, C, C
- Measures 21-24: F, F, E7, E7
- Measures 25-28: A7, A7, D7, D7
- Measures 29-32: G7, G7, C, C

**Other Notations:**

- A "BREAK" section is indicated between measures 21 and 25, marked with a dotted line.
- The score ends with a double bar line and repeat dots at the final measure (measure 32).

# (RHYTHM KING)

(INTRO) -- RHYTHM OUT UNTIL (A)

(J. RUSSELL ROBINSON & JOE TRENT - 1928)

The musical score is written for guitar in G major (one sharp). It consists of an 8-measure introduction, followed by a 24-measure section A, and an 8-measure section B, totaling 32 measures.

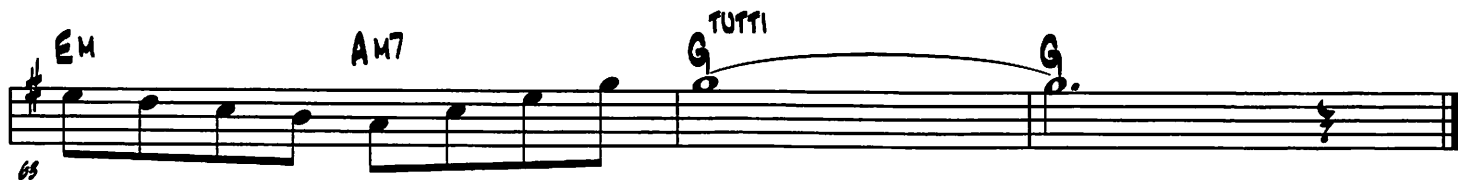
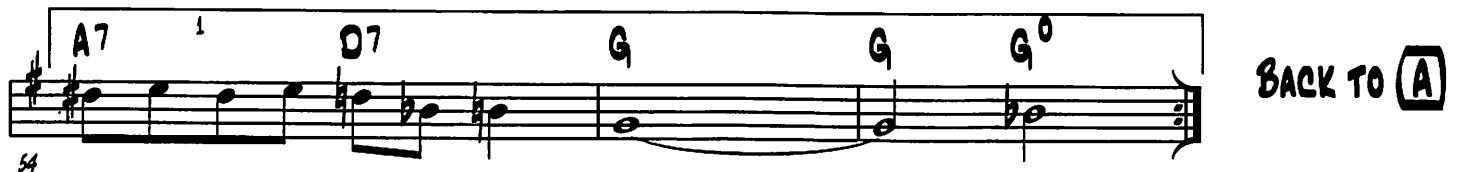
**Section A (Measures 1-24):**

- Measures 1-4: Intro with chords EM, EM, EM, EM.
- Measures 5-8: Chords B7, B0, G, EM, EM, G0.
- Measures 9-16: Chords EM, D, EM, B7, EM, D, EM.
- Measures 17-20: Chords C7, C7, D7, G, B7.
- Measures 21-24: Chords EM, D, EM, B7, EM, D, EM, D0.

**Section B (Measures 25-32):**

- Measures 25-28: Chords G, G, C7, C7, C#0.
- Measures 29-32: Chords D7, D7, G, G, C7, C7, C#0.

(RHYTHM KING - 2)



# (RUNNING WILD)

(HOLTZ/ADDICOTT CHORDS)

(JOE GREY, LEO WOOD & A. HARRINGTON GIBBS - 1922)

5

9

13

17

21

25

29

Chords: C, F, E7, AM, G, D7, G7, C, F, E7, FM, G7, C, C<sup>1</sup>, G7, C<sup>2</sup>



# (RUSSIAN LULLABY)

(IRVING BERLIN - 1937)

(VERSE)

Chords: D, D/F#, D°/F, A7, D, D

Measures 1-8: Verse melody in D major, 4/4 time. Chords: D, D/F#, D°/F, A7, D, D.

Measures 9-16: Verse melody continues. Chords: B7, B7, E7, E7, G7, A7, D7, B7.

(CHORUS) DM, F+, DM7, DM6, BMA7

Measures 17-45: Chorus melody in D minor, 4/4 time. Chords: DM, F+, DM7, DM6, BMA7, DM, E7, A7, DM, DM, F°, C9, F, FMA7, F7, DM7, B7M, F, C+, F, F, A7, A7, Bb7, A7, DM, F7, Bb6, Bb, C9, DM, DM, G7, G7, DM, A7, DM, DM.

# (SAGE HEN STRUT)

(LU WATTERS - 1944)

(INTRO)

(A)

(B)

(C)

BREAK.....

42

Chords and measures:

- Intro: 8 measures, chords: G7, Ab7, G7, Ab7, G7, Ab7, G7, G7.
- Section A: 8 measures, chords: CM, CM, FM, FM, Db7, FM, C#7, G7.
- Section B: 8 measures, chords: CM, CM, FM, FM, G7, Ab7, G7, Ab7, G7, CM, FM, C#7.
- Section C: 8 measures, chords: Bb7, C#7, FM, Bb7, Eb, Eb, E0, Bb7, C#7, FM, Bb7, Eb, Eb, Bb7, C#7, FM, Bb7, Eb, Eb, A0, Bb7, Eb, FM, C#7, Eb, G7.

(SAGE HEN STRUT - 2)

Handwritten musical score for "SAGE HEN STRUT - 2". The score is written on ten staves, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves, including CM, FM, G7, AbM, C7, F, Bb, C#7, and D7. A section labeled "BREAK" is indicated by a dotted line on the third staff, with "TUBA/TROMBONE" written above it. The score is numbered 46, 50, 54, 58, 62, 66, 70, 74, 78, 82, and 86. The final staff ends with a double bar line and the word "LAST" written above it.

46 CM CM FM FM

50 G7 AbM G7 AbM G7 CM G7 CM

54 C7 BREAK..... TUBA/TROMBONE C7

58 (Trio) F Bb F Bb

62 F C#7 C7 F F F7

66 Bb Bb F D7

70 G7 G7 C7 C7

74 F Bb F Bb

78 F C#7 C7 F F7

82 Bb Bb F D7

86 G7 C7 F<sup>1</sup> C7 F<sup>LAST</sup> F

# (SAILING DOWN THE CHESAPEAKE BAY)

(VERSE)

(JEAN HAVEL & GEORGE BOTSFORD - 1913)

Handwritten musical score for the song "Sailing Down the Chesapeake Bay". The score is written on ten staves, each containing a line of music and a series of guitar chords. The key signature is one sharp (F#) and the time signature is common time (C). The chords are written above the notes. The score is divided into measures by vertical bar lines. The first staff starts with a treble clef and a key signature of one sharp. The chords are: G, G<sup>0</sup>, G, G, G, G, G, G. The second staff has chords: D7, D7, G, G. The third staff has chords: G, G<sup>0</sup>, G, G, G, G, G<sup>#0</sup>, B<sup>b7</sup>. The fourth staff has chords: D, D<sup>+</sup>, A7, D, D. The fifth staff has chords: D7, D7, G, G. The sixth staff has chords: B7, B7, E<sup>M</sup>, E<sup>M</sup>. The seventh staff has chords: A7, D, A7, D, D<sup>M</sup>. The eighth staff has chords: E7, A7, D, D. The score ends with a double bar line.

5

9

13

17

21

25

29

# (SAILING DOWN THE CHESAPEAKE BAY - 2)

## (CHORUS)

33 D7 D7 A7 D7 D7

37 G G G D+ G G G0

41 D7 D7 D7 D7

45 G G G G D0

49 D7 D7 A7 D7 D7

53 G G G G

57 G7 G7 E0 E0

61 A0 A0 G D7

65 G G G G

69 D9 D7 G B0 C#0

73 D9 LAST D7 D9 D7 G C9 G

# (SALUTATION MARCH)

(RONALD FORREST SEITZ - 1900)

(INTRO)



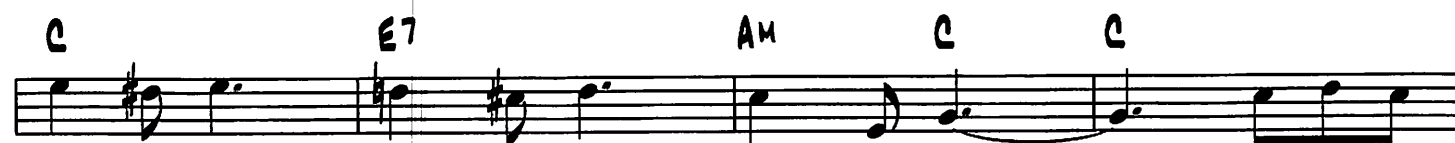
(A)



5



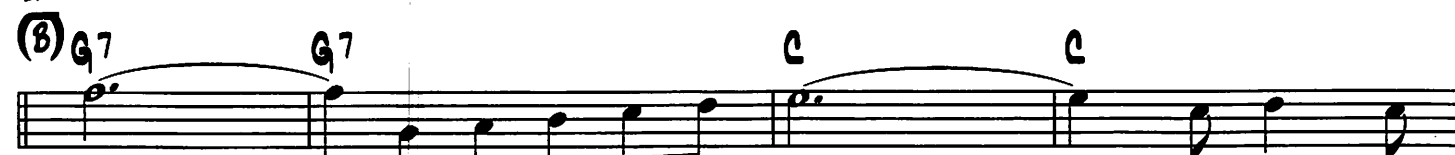
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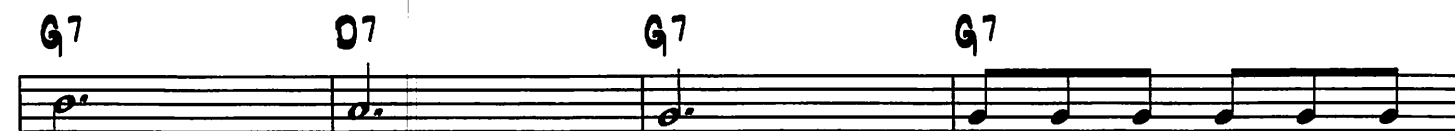
13



17



21



25



29



33

(SALUTATION MARCH - 2)

(Trio)

41 F C7 F F7

45 Bb Bb F C7

49 F C7 D7 D7

53 G7 G7 C7 C7

57 F C7 F F7

61 Bb Bb B0 A7 A7

65 Bb B0 F F D7

69 G7 C7 F F

Detailed description: This musical score is for a piece titled '(SALUTATION MARCH - 2)'. It is written for a Trio and consists of ten staves of music. The key signature has one flat (Bb). The music is in common time (C). The staves are numbered 41, 45, 49, 53, 57, 61, 65, and 69. The chords are: F, C7, F, F7, Bb, Bb, F, C7, F, C7, D7, D7, G7, G7, C7, C7, F, C7, F, F7, Bb, Bb, B0, A7, A7, Bb, B0, F, F, D7, G7, C7, F, F. The music features various note values including quarter notes, half notes, and full notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

# (SAN)

(LINDSAY MCPHAIL & WALTER MICHELS - 1920)

RUBATO  
(VERSE) CORNET/BANJO

EM AM B7 EM EM B7 B7

AM C0 B7 EM B7 EM B7

7 EM AM B7 EM EM B7 B7

15 AM C0 B7 EM AM EM A TEMPO D7

19 (CHORUS) G TUTTI Eb7 G Eb7

25 G A7 D7 G D7

29 G Eb7 G Eb7

35 G A7 D7 D7

37 G G7 C Cm

41 G G7 C Eb7

45 G Eb7 G E7

49 A7 D7 G G

55



# (SAN ANTONIO SHOUT)

(NORRIS - 1928)

(VERSE)

Musical notation for the Verse of 'San Antonio Shout'. The key signature has one sharp (F#), and the time signature is 4/4. The notation consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves begin with a bass clef. Chord symbols are placed above the notes: AM, E7, AM, AM, E7, AM, AM, B7, E7, AM, E7, D7, G7. Measure numbers 1, 5, and 9 are indicated at the start of their respective staves.

(CHORUS)

Musical notation for the Chorus of 'San Antonio Shout'. The key signature has one sharp (F#), and the time signature is 4/4. The notation consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp. The second through eighth staves begin with a bass clef. Chord symbols are placed above the notes: C, C0, C, A7, D7, G7, C, G7, C, C0, C, A7, D7, G7, C, F, C, E7, E7, AM, E7, AM, D7, D7, G7, G7, C, C0, C, A7, D7, G7, C, F, C. Measure numbers 13, 17, 21, 25, 29, 33, 37, and 41 are indicated at the start of their respective staves.

# (SATURDAY NIGHT FUNCTION)

(DUKE ELLINGTON & BARNEY BIGARD - 1929)

Sheet music for the main melody of "Saturday Night Function". The music is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on five staves. Chord symbols are placed above the notes: F, Bb, F, F, Bb, F, G7, C7, C7, C7, F, Bb, F, Bb, F, Bb, F, F0, F. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

## SOLOS

Sheet music for the solo section of "Saturday Night Function". The music is written in 4/4 time with a key signature of one flat (Bb). The solo is presented on three staves, each containing rhythmic slashes. Chord symbols are placed above the staves: F, F0, F, F7, Bb, B0, F, D7, G7, C7, F, Bb, F 1, F 2. Measure numbers 17, 21, and 25 are indicated at the start of their respective staves.

# (SAVE IT PRETTY MAMA)

(DON REDMAN, JOE DAVIS & PAUL DENNICHER 1928)

**(CHORUS)**

G EM A7 D7 G

G EM BM A7 D7

5 G EM A7 D7 G

9 G G7 C CM G A7 D7 G

**(VERSE)**

13 G DM E7 A7 D7 G D7

17 G F#7 BM GM D B7 A7 D

21 G DM E7 A7 D7 G D7

25 G B7 EM7 CM G G0 A7 D7 D.C.

29

# (SAVE YOUR SORROW)

(BUDDY DESYLVA & AL SHERMAN - 1925)

(VERSE) CM/Eb D7 Gm Gm7 C7 C+ F

5 CM/Eb D7 Gm Bb E7 Am

9 C F C E/B Am D7 G7 Gm7 C7

13 (CHORUS) F E7 F7 Bb Bbm

17 F C7 F Gm7 C7

21 C7 C° C7 F C7 F

25 E7 E7 F E7 Am G7 C7

29 F E7 F7 Bb Bbm

33 F C7 F Gm7 C7

37 Bb A7 Dm D7 G7

41 C7 C7 F Bbm6 F

45

17

Guitar notation page 17. The page contains ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines, along with guitar-specific symbols like 'G' for guitar and 'A7' for A7 chord. The page is numbered '17' in the top right corner.

(FORMER "KID" ORY - 1927)

(SAVOR BLUES)

# SAVOY BLUES - 2)

45 **(E)** G G G G

49 **D7** **D7** G G **D7**

53 **(F)** G **JAM** C C#0 G G7 C C C#0

57 G G **D7** **D7** G **D7** G **D7**

61 **(G)** G G G G

65 C C G G

69 **D7** **D7** G G

73 G G G G

77 **(H)** G G G G

81 C C G G

85 **D7** **D7** G **D7** G C7 G

89 **217**.....

# (SEE SEE RIDER)

(GERTRUDE "MA" RAINY - 1925)

(INTRO) C M7 F7 C M7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

(VERSE) 8<sup>b</sup> CORNET 8<sup>b</sup> 8<sup>b</sup> 8<sup>b</sup>

5

8<sup>b</sup> 8<sup>b</sup> C7 F7

9

8<sup>b</sup> 8<sup>b</sup> C7 F7

13

(CHORUS) 8<sup>b</sup> F7 8<sup>b</sup> F7 8<sup>b</sup> F7 8<sup>b</sup>7

17

E<sup>b</sup> E<sup>b</sup> E<sup>o</sup> 8<sup>b</sup> 8<sup>b</sup> 8<sup>o</sup>

21

C7 F7 C7 F7 8<sup>b</sup> E<sup>b</sup> 8<sup>b</sup>

25

# (SENSATION RAG)

(1917 - 1918)

(A) C C AM AM DM G7 C A7

D7 <sup>1</sup> G7 D7 <sup>2</sup> G7 C C7

(B) F A7 D7 D7 G7 G7

C7 C7 F C#7 C7

F A7 D7 D7 G7 G7

C7 C7 F G#7 C

F <sup>1</sup>

F <sup>2</sup> TO (C) F <sup>3</sup> C7 F LAST FINE

(D.C. AL 2ND ENDING)

(C) Bb Bb C7 F7 Bb

Bb Bb C7 F7

Bb Bb C7 F7 Bb

Bb Bb C7 F7 Bb

Bb <sup>1</sup> F7 Bb C7 <sup>2</sup> F7 Bb C7

.....BREAK.....

(D.S. AL FINE)



# (SHAKE IT AND BREAK IT)

(H. QUALLI CLARK & SIGNOR FRISCOE LOU CHINA - 1920)

Sheet music for the song "SHAKE IT AND BREAK IT" (H. Qualli Clark & Signor Friscoe Lou China - 1920). The music is written in treble clef, key of D major (indicated by two sharps), and common time (C). The score is divided into sections labeled (A), (B), and (C).

**Section (A):** Measures 1 through 16. Chords include EM, AM, B7, F#7, and D7. A repeat sign is present at measure 13.

**Section (B):** Measures 17 through 26. Chords include D7, G, B7, EM, E7, and D0. A repeat sign is present at measure 23.

**Section (C):** Measures 27 through 35. Chords include G, B7, G7, C, and Eb7. A repeat sign is present at measure 32.

**Section (D.C. AL 2ND ENDING):** Measures 27 through 30. Chords include G, B7, G, and D7.

**Section (D.C. AL CODA):** Measures 31 through 35. Chords include G, B7, G, and Eb7.

**Section (CHORUSES):** Measures 36 through 39. Chords include G, B7, G, and Eb7.

**Section (LAST):** Measures 40 through 43. Chords include G, B7, G, and Eb7.

**Section (D.C. AL CODA):** Measures 44 through 47. Chords include G, B7, G, and Eb7.

(SHAKE IT AND BREAK IT - 2)

Handwritten musical score for "SHAKE IT AND BREAK IT - 2". The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: G, D<sup>0</sup>, D7, G, D7, G, G7
- Staff 2: C, E<sup>b</sup>7, G, D<sup>0</sup>, D7, G, D7
- Staff 3: G, G7, C, E<sup>b</sup>7, G
- Staff 4: D7, G, G, D7, G, G7
- Staff 5: C, E<sup>b</sup>7, G, D7, G, D7
- Staff 6: G, E<sup>b</sup>7, E<sup>b</sup>7, G, G
- Staff 7: E<sup>b</sup>7, E<sup>b</sup>7, D7, D7, G
- Staff 8: G7, C, E<sup>b</sup>7, G, D7
- Staff 9: G<sup>1</sup>, G, D7, G, LAST, G

The score includes measure numbers 40, 46, 52, 57, 62, 67, 72, 77, and 82. The notation features various musical symbols such as notes, rests, and bar lines. The word "LAST" is written above the final measure of the last staff.

# (SHE'S CRYING FOR ME)

(SANTOS PECORA - 1925)

(A)

5

9

13

(B)

17

21

25

29


33

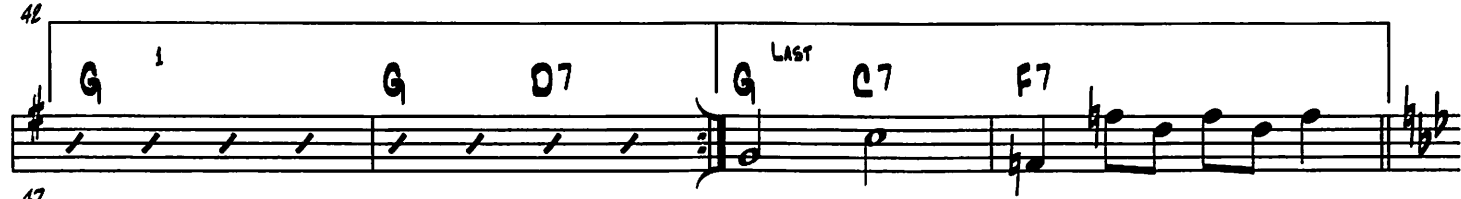
SOLO BREAK.....

(SHE'S CRYING FOR ME - 2)

SOLOS

57 

42 

47 

51 

55 

60 

64 

68 

# (SHIM-ME-SHA-WABBLE)

(SPENCER WILLIAMS - 1923)

## (VERSE)

Musical notation for the Verse section, measures 1 through 14. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff.

Measures 1-14 Chords: DM, A7, DM6, A7, DM, E7, A7, DM, DM, A7, DM, A7, E7, A7, DM, Gm6, DM6, E7, A+, A7, DM.

## (INTERLUDE)

Musical notation for the Interlude section, measures 15 through 20. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff.

Measures 15-20 Chords: Gm6, A, Gm6, A, Gm6, Gm6, A7, A0, A7, C7.

## (CHORUS)

Musical notation for the Chorus section, measures 21 through 37. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff.

Measures 21-37 Chords: F, F#0, Gm7, C7, F, F#0, Gm7, C7, F, Am, E7, Am, B7, E7, F, F#0, Gm7, C7, F, F7, Bb, Bbm, F, G7, C7, F, To Verse First and Last Time, F, The Rest.

# (SHORT DRESS GIRL)

(SAM MORGAN - 1927)

The musical score is written for guitar in 2/4 time. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two main sections, (A) and (B), with various chords and melodic lines.

**Section (A):** This section starts at measure 1 and ends at measure 11. It features a key signature of one sharp (F#). The chords are G, A7, D7, G, G, G, G, G, G, G, and G. The melody is written in a single staff, with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign.

**Section (B):** This section starts at measure 12 and ends at measure 32. It features a key signature change to two flats (Bb). The chords are Bb, A, A, Cm, F7, Bb, Bb, F7, Bb, Bb, A, A, Cm, F7, Bb, Bb, F7, Bb, and Bb. The melody is written in a single staff, with a treble clef and a key signature of two flats (Bb). The melody consists of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign.

# (SHOUT 'EM AUNT TILLIE)

(DUKE ELLINGTON & IRVING MILLS - 1929)

Sheet music for the song "SHOUT 'EM AUNT TILLIE" by Duke Ellington & Irving Mills (1929). The music is written in treble clef, key of D major (indicated by two sharps), and common time (C). The score is divided into two main sections, (A) and (B), with measures numbered 1 through 37.

**Section (A):** Measures 1-8. Chords: E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, A<sup>M</sup>, A<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>. Measure 9 is marked with a repeat sign.

**Section (B):** Measures 10-37. Chords: E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, B<sup>7</sup>, B<sup>7</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>7</sup>, E<sup>7</sup>, A<sup>M</sup>, E<sup>7</sup>, A<sup>M</sup>, B<sup>7</sup>, B<sup>7</sup>, E<sup>M</sup>, B<sup>7</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>, E<sup>M</sup>.

(SHOUT 'EM AUNT TILLIE - 2)

41

B7 B7 EM<sup>1</sup> EM

Musical staff 41-44: Treble clef, key of D major. Measures 41-44 contain a melodic line. Chords B7 and B7 are written above measures 41 and 42. Chords EM<sup>1</sup> and EM are written above measures 43 and 44. A repeat sign is at the end of measure 44.

45

EM<sup>2</sup> A7 D7 TO SOLOS EM<sup>3</sup> EM D.C.

Musical staff 45-48: Treble clef, key of D major. Measures 45-48 contain a melodic line. Chords EM<sup>2</sup>, A7, D7, EM<sup>3</sup>, EM, and D.C. are written above the measures. A double bar line is between measures 46 and 47.

49

EM LAST B7 EM B7 EM

Musical staff 49-52: Treble clef, key of D major. Measures 49-52 contain a melodic line. Chords EM LAST, B7, EM, B7, and EM are written above the measures. The staff ends with a double bar line.

53

SOLOS G G G G7

Musical staff 53-56: Treble clef, key of D major. Measures 53-56 contain a rhythmic line with eighth notes. Chords G, G, G, and G7 are written above the measures.

57

C C G G

Musical staff 57-60: Treble clef, key of D major. Measures 57-60 contain a rhythmic line with eighth notes. Chords C, C, G, and G are written above the measures.

59

D7 D7 G G

Musical staff 59-62: Treble clef, key of D major. Measures 59-62 contain a rhythmic line with eighth notes. Chords D7, D7, G, and G are written above the measures. The staff ends with a double bar line.



# (SIDEWALK BLUES)

(JELLY ROLL MORTON - 1927)

(INTRO) F F C7 C7 TROMBONE BREAK..... C7

CORNET BREAK..... Bb CLARINET BREAK..... C7 C7

6 AFTERBEATS --- CORNET FIRST TIME/CLARINET SECOND

(A) F F F F7 Bb

11 4/4 TUTTI

Bb F F7 D7 G7 C

16 F Bb F C7 F F7 F<sup>0</sup> Bbm F Bb F

21 F B<sup>0</sup> F7 F<sup>+</sup> Bb B<sup>0</sup> F A7 D7

26 G7 C7 F<sup>1</sup> F7 F<sup>0</sup> Bbm F C7 F<sup>2</sup> F7 F<sup>0</sup> Bbm F C7

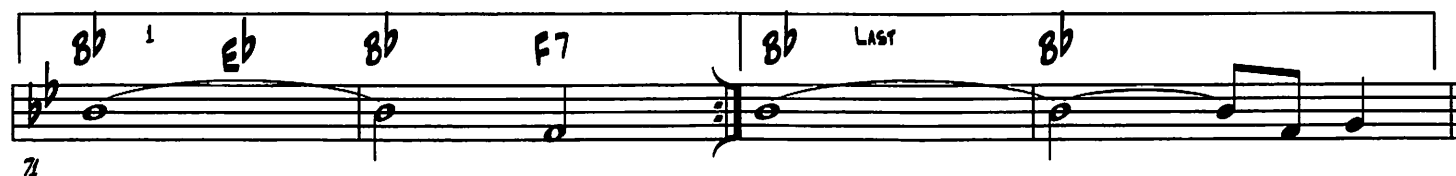
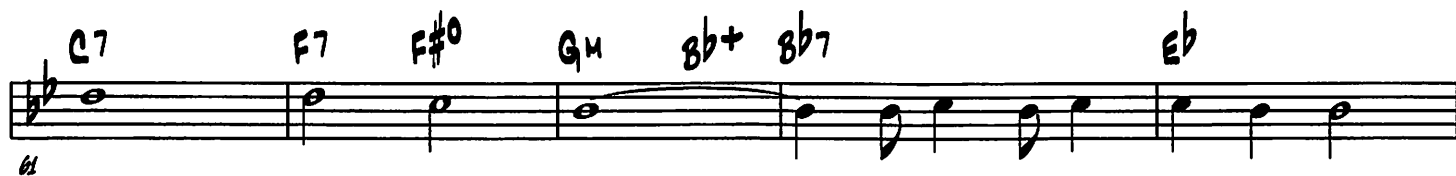
31 (INTERLUDE)

F7 C7 F7 Bb F7 Bb F7 Cm7 F7 Cm7 F7

37

(CHORUS) TROMBONE LEAD

(SIDEWALK BLUES - 2)



LET 'ER ROLL!

# (SINCE MY BEST GAL TURNED ME DOWN)

(HOWDY QUICKSELL & RAY LOOWIQ - 1927)

**(VERSE)** 

*GLISSANDO*

6 **(CHORUS)**

12 **(CHORUS)**

18

22

26

30

34

38

42

46

51

**CHORDS:** C, C7, F, FM, A7, D7, G7

**REPEATS:** C<sup>1</sup> D.S. 1ST/LAST, C<sup>2</sup> LAST



# (SKIRTS)

(JOE ROBERTS & SLATE RANDALL - 1945)

Handwritten musical score for the song "SKIRTS" by Joe Roberts & Slate Randall (1945). The score is written on ten staves in G major, 2/4 time. It includes a key signature of one sharp (F#) and a common time signature (C). The notation features various chords and melodic lines with slurs and ties. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves.

Chords and notation details:

- Staff 1: G, G, G7, F#7, F7, E7, E7
- Staff 2: A7, Eb7, D7, G, G#0, D7, D+
- Staff 3: G, G, G7, F#7, F7, E7, E7
- Staff 4: A7, A7, Eb7, D7, Am, D7
- Staff 5: G, Cm6, G0, G7, C, C
- Staff 6: A, Dm6, D#0, A7, D7, D7, D+
- Staff 7: G, G, G7, F#7, F7, E7, E7
- Staff 8: A7, Eb7, D7, G, Bb0, Am7, D7, D+, G LAST, Eb7, F7, G

# (SMOOTH SAILING)

(ARNETT COBB - 1959)

5 9 13 17 21 25 29

Bm B<sup>0</sup> D E7 A7 G F#7 D7 A7 A7

(JOE OLIVER - 1923)

**(INTRO)**

(INTRO)

F

F

F

F

F

BREAK.....

C7

F

5 (A) F

F

F

F

F

9

F

F

C7

C7

13

F

F

F

F

F

17

F

BREAK.....

C7

F7

21

(B) C7 LATIN FIRST TIME C7

F

F

F

F

25

C7

C7

F

29

C7

C7

F

F

33

F

BREAK.....

C7

F

37

(O.S. AL CODA, SECOND TIME

(SNAKE RAG - 2)

Handwritten musical score for "Snake Rag - 2", measures 41 through 69. The score is written on ten staves in treble clef with a key signature of two flats (Bb and Eb). Measure numbers 41, 45, 49, 53, 57, 61, 65, and 69 are indicated at the start of their respective staves. Chord symbols are written above the notes: 8b, F7, G7, C7, and 8b7. A section labeled "BREAK..." begins at measure 53. The piece concludes with a double bar line at measure 69, preceded by the word "LAST".

41 8b 8b 8b 8b

45 8b 8b 8b 8b

49 F7 F7 8b G7

53 C7 C7 F7 BREAK.....

57 8b 8b 8b 8b

61 8b 8b 8b 8b

65 F7 F7 8b 8b7 G+ G7

69 C7 F7 8b 1 8b F7 8b LAST 8b

# (SOBBIN' BLUES)

(ART KASSELL & VIC BERTON - 1922)

Sheet music for "SOBBIN' BLUES" in G major, 2/4 time. The music is written on ten staves, with measures numbered 1 through 42. Chord symbols are written above the notes. The key signature has one sharp (F#).

Staff 1 (Measures 1-8): Chords G, G, G, G7. Measure 8 contains a fermata.

Staff 2 (Measures 9-16): Chords C, C, C, G. Measure 16 contains a fermata.

Staff 3 (Measures 17-24): Chords G, G, C, G. Measure 24 contains a fermata.

Staff 4 (Measures 25-32): Chords G, G, A7, D7. Measure 32 contains a fermata.

Staff 5 (Measures 33-40): Chords G, G, D7, D7, BREAK, G, G. Measure 40 contains a fermata.

Staff 6 (Measures 41-48): Chords D7, D7, BREAK, G, G7, C, C. Measure 48 contains a fermata.

Staff 7 (Measures 49-56): Chords A7, A7, D7, D7, BREAK, G, G. Measure 56 contains a fermata.

Staff 8 (Measures 57-64): Chords D7, D7, BREAK, G, G, D7, D7, BREAK, G. Measure 64 contains a fermata.

Staff 9 (Measures 65-72): Chords G7, C, C, A7, D7, G, G. Measure 72 contains a fermata.

(1ST TIME TO VAMP)



(SOBBIN' BLUES - 2)

(VAMP) G F#+ G F#+ G F#+ G F#+

49

(C) G TROMBONE LEAD C G D7 G G°

53

G C G D7 G G7

57

C G G7 C D7 D+

61

G C G D7 G D7

65

(D.S. AL FINE)



# (SONG OF THE WANDERER)

(CHARLIE DANIELS - 1926)

Handwritten musical score for "Song of the Wanderer" by Charlie Daniels (1926). The score is written on ten staves in G major, 4/4 time. It includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. Chords are indicated by letters above the notes. The score ends with a double bar line and repeat dots.

Chords indicated in the score:

- Staff 1: F, F7, Bb, Bbm
- Staff 2: F, C7, F, C+
- Staff 3: F, F7, Bb, Bbm
- Staff 4: F, C7, F, F
- Staff 5: A, A, D7, C, D7
- Staff 6: G7, G7, C7, C0, C7
- Staff 7: F, F7, Bb, Bbm
- Staff 8: F, C7, F, F, (C7)

Measure numbers are indicated on the left side of the staves: 5, 9, 13, 17, 21, 25, 29.

# (SOON AND VERY SOON)

(ANDRE CROUCH - 1976)

Handwritten musical score for the song "Soon and Very Soon" by Andre Crouch (1976). The score is written on four staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features various chords and melodic lines. Chords are labeled above the notes: A, E7, D, A/E, F#m, Bm, and F#7. The score includes measure numbers 5, 9, and 13.

**(SOUTH)**

(BENNIE MOTEN - 1924)

**(VERSE)**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into a Verse and a Chorus. The Verse starts at measure 1 and ends at measure 16. The Chorus starts at measure 17 and ends at measure 29. The score includes various chords and chord diagrams, such as C7, C0, C+, G7, and D7. A "BREAK" section is indicated between measures 21 and 22. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

# (SPORTING LIFE BLUES)

(TRAD)

Musical score for "Sporting Life Blues" in F major, 12 measures. The score is written in treble and bass staves with a key signature of one flat (Bb) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and a steady eighth-note bass line. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines.

Chord progression (measures 1-12):

- Measure 1: F
- Measure 2: F7
- Measure 3: Bb
- Measure 4: Bbm
- Measure 5: F
- Measure 6: C7
- Measure 7: F
- Measure 8: Bb
- Measure 9: G7
- Measure 10: C7
- Measure 11: F
- Measure 12: Bbm

Measure numbers: 1, 5, 9, 13

# (SPREADING JOY)

(SIDNEY BECHET - 1947)

(VERSE)

LATIN LIGHT



(CHORUS)

NEW ORLEANS 4/4



(Fars (Maler 3 Karzemahe (Maurer - 1925)

(INTRO)

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



# (STEAMBOAT STOMP)

(BOYO SENTINOR - 1926)

(A) F G<sup>M7</sup> C<sup>7</sup> F G<sup>M7</sup> C<sup>7</sup>

5

9

13

(B) F D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

17

21

25

29

BREAK.....

BREAK.....

# (STEAMBOAT STOMP - 2)

Sheet music for "STEAMBOAT STOMP - 2". The music is written in 2/4 time and features various chords and melodic lines across 65 measures.

**Measures 33-44:** Key of F major. Chords: F, Gm7, C7, F, Gm7, C7. Measure 44 includes the instruction "BREAK.....".

**Measures 45-48:** Key of F major. Chords: F, F<sup>0</sup>, F, F7. Measure 48 ends with a key signature change to three flats (Bb major / D minor).

**Measures 49-65:** Key of Bb major (three flats). Chords: Ab, Eb+, Ab, F7, Bb7, Eb7, Ab, Bbm, Ab, Eb7, Ab, Ab. Measure 53 includes the instruction "CHARLESTON WHEN CALLED".



# (STEVEDORE STOMP)

(DUKE ELLINGTON - 1929)

(A) F F F F

F F F C<sup>+</sup> 1-7 8A2 HOLD

5 (B) F F B<sup>b</sup> B<sup>b</sup>M

9 F C7 F C7

13 F F B<sup>b</sup> B<sup>b</sup>M

17 F C7 F F

21 A7 A7 D<sup>M</sup> D<sup>M</sup>

25 G7 G7 C7

29 F F B<sup>b</sup> B<sup>b</sup>M

33 F C7

37

REPEAT UNTIL TIRED, THEN GO TO NEXT SECTION

# STEVEDORE STOMP - 2)

©

59

41

45

49

55

57

61

65

F

F

F

F

C7

F 1 F

F 2 F

A7 BANGO..... A7 DM BANGO..... DM

G7 BANGO..... G7 C BANGO.....

F

F

F

F

F

F C7 F DRUMS.....

F C7 F

Detailed description: This is a musical score for a piece titled 'STEVEDORE STOMP - 2)'. The score is written on ten staves, each containing a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a copyright symbol (©) and a measure number of 59. The first staff contains a treble clef, a key signature change to one flat, and a repeat sign. The melody consists of eighth and quarter notes. The second staff continues the melody, with a measure number of 41. The third staff has a measure number of 45 and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff has a measure number of 49 and includes the text 'A7 BANGO..... A7 DM BANGO..... DM' above the staff. The fifth staff has a measure number of 55 and includes the text 'G7 BANGO..... G7 C BANGO.....' above the staff. The sixth staff has a measure number of 57 and includes the text 'F' above the staff. The seventh staff has a measure number of 61 and includes the text 'F C7 F DRUMS.....' above the staff. The eighth staff has a measure number of 65 and includes the text 'F C7 F' above the staff. The score ends with a double bar line.

**(STOMP OFF! LETS GO!)**

(ELMER SCHOEBEL - 1925)

[illegible]

(STOMP OFF LET'S GO - 2)

Handwritten musical score for a piece titled "(STOMP OFF LET'S GO - 2)". The score is written on ten staves, each beginning with a measure number (45, 47, 51, 55, 59, 63, 67, 71) and a key signature of one flat (B-flat). The notation includes various chords and melodic lines.

Chords and notes are labeled above the staves:

- Staff 45:  $\text{C}^7$ ,  $\text{B}^b$ ,  $\text{F}^7$ ,  $\text{B}^b$ ,  $\text{B}^b$
- Staff 47:  $\text{B}^b$ ,  $\text{F}^7$ ,  $\text{B}^b$ ,  $\text{B}^b7$
- Staff 51:  $\text{E}^b7$ ,  $\text{E}^b7$ ,  $\text{B}^b$ ,  $\text{G}^7$
- Staff 55:  $\text{C}^7$ ,  $\text{C}^7$ ,  $\text{F}$ ,  $\text{F}^7$
- Staff 59:  $\text{B}^b$ ,  $\text{F}^7$ ,  $\text{B}^b$ ,  $\text{B}^b$
- Staff 63:  $\text{B}^b$ ,  $\text{F}^7$ ,  $\text{B}^b$ ,  $\text{B}^b$
- Staff 67:  $\text{E}^b$ ,  $\text{E}^b7$ ,  $\text{B}^b$ ,  $\text{G}^7$
- Staff 71:  $\text{C}^7$ ,  $\text{F}^7$ ,  $\text{B}^b$ ,  $\text{B}^b$

The notation includes various notes (quarter, eighth, and half notes), rests, and ties. The piece concludes with a double bar line and repeat dots at the end of the final staff.

# (STORYVILLE BLUES)

(MACEO PINKARD - 1918)

UNACCOMPANIED TROMBONE FIRST 4 BARS THEN ADD RHYTHM

(A) 8b 8b 8b7 Eb EbM 8b

8b 8b 8b C7 F7

5 8b 8b 8b7 Eb EbM 8b

9 Eb 8b G7 C7 F7 TUTTI

13 (B) 8b 8b7 Eb EbM 8b

17 8b G7 C7 F7

21 8b 8b7 Eb EbM 8b

25 8b F7 8b 1 Eb 8b 8b LAST Eb 8b

29 (C) 8b 8b6 8b 8b7 Eb EbM 8b

33 8b 8b6 8b G7 C7 F7

37 8b 8b6 8b 8b7 Eb EbM 8b

41 8b F7 8b Eb 8b

47

# (STREAKY RASHER)

(ED METZ SR. - 1993)

57



# (STUT MISS LIZZIE)

(TURNER LAYTON & HARRY CREAMER - 1921)

CORNET SOLO

(VERSE)

First system of musical notation (measures 1-8) for the cornet solo. The key signature is one sharp (F#). The notation includes eighth and quarter notes, rests, and bar lines. Chord symbols are placed above the staff: C, C, C, D7, G7, C, C0, G7, G7, C, D7, G7.

(CHORUS)

Second system of musical notation (measures 9-16) for the cornet solo. The notation includes eighth and quarter notes, rests, and bar lines. Chord symbols are placed above the staff: C, C, E7, A7, D7, G, G0, F#7, G, D7, G7, C7, D7, D0, C, A7, D7, G, C, C+, D7, D0, C, E7, A7, E7, A7, E7, A7, F#0, D7, C, D7, G7, C, G7, C.

# (SWEET LIKE THIS)

(KING OLIVER & DAVID NELSON - 1929)

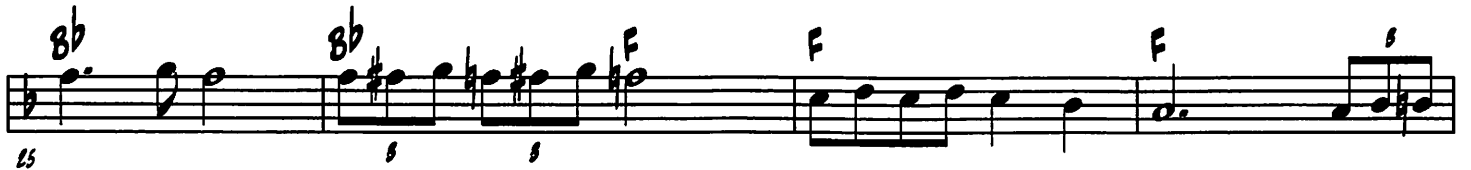
## (INTRO) TROMBONE



## (CHORUS)



## (VERSE) CLARINET/TROMBONE



# (SWEET LOTUS BLOSSOM)

## (MARIHUANA)

(ARTHUR JOHNSON & SAM COSLOW - 1934)

(VERSE)

Musical notation for the Verse of "Sweet Lotus Blossom". The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The verse consists of 14 measures. Chords are indicated above the staff: Dm, Em7-5, Dm, Dm, G7, Gm7, A7sus, A7, A7, Dm, G, Gm7, A7, Dm, Em7-5, Dm, Dm, G7, Gm7, A7sus, A7, A7, Dm, A7.

(CHORUS)

Musical notation for the Chorus of "Sweet Lotus Blossom". The key signature changes to two flats (B-flat and E-flat), and the time signature remains common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The chorus consists of 21 measures. Chords are indicated above the staff: Dm, Dm, Bb7, Bb7, A7, A7, Dm, Gm, Dm, A7, Dm, Dm, Bb7, Bb7, A7, A7, Dm, Gm, Dm, A7, Gm, A7, A7, A+, Dm, Dm, Bb7, Bb7, A7, A7, Dm, Gm, Dm.

# (SWEET LOVIN' MAN)

(LIL HARDIN - 1926)

(INTRO)



(VERSE)

TROMBONE LEAD



5



9



15 (CHORUS)



17



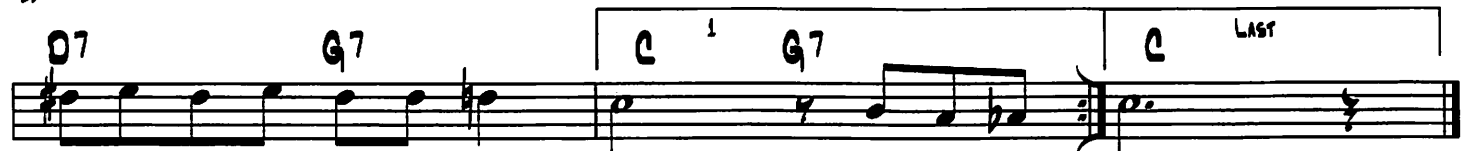
21



25



29



33



LAST

# (SWEET MAMA, HURRY HOME OR I'LL BE GONE)

(JIMMY ROGERS & JACK NEVILLE - 1931)

(VERSE)

5

9

13

(CHORUS)

17

21

25

29

32

LAST

# (SWEET MUMTAZ)

(LUIS RUSSELL - 1926)

(INTRO) EM EM BREAK EM EM BREAK

(A) 87 87 TUBA BREAK..... EM EM

5 EM AM 87 EM

9 EM AM 87 EM TUBA BREAK.....

13 EM AM 87 EM

17 EM AM 87 TUBA BREAK..... EM

21 (B) E7 AM 87 EM

25 E7 AM 87 EM TUBA BREAK.....

29 EM AM 87 EM

33 EM AM 87 EM

37

(TROMBONE 1ST TIME)

(SWEET MUMTAZ - 2)

Handwritten musical score for Trombone 1st Time, titled "(SWEET MUMTAZ - 2)". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is marked with various chords and dynamics.

Measures 41-48: Chords EM, EM, EM, EM, 87, 87.

Measures 49-56: Chords E7, E7, AM, A#0, G, D7, G, 87.

Measures 57-64: Chords EM TUBA, EM TUTTI, EM TUBA, EM TUTTI, EM TUBA, EM TUTTI, EM TUBA, EM TUTTI.

Measure 65: Chord EM, followed by the instruction "RALL.....".

# (SWING DOWN)

(STAN BUTCHER & SID CORDELL - 1935)

(VERSE)

5

9

13

17

21

25

29



(SWING DOWN - 2)

(CHORUS)  $B\flat$   $E\flat$   $B\flat$   $B\flat$

35

$F7$   $F7$   $B\flat$   $B\flat$   $C\sharp M7$

37

$B\flat$   $E\flat$   $B\flat$   $F\sharp M7$   $G7$   $F\sharp7$

41

$C\sharp M7$   $C\sharp M7$   $F$   $F$   $F7$

45

$F$  LAST  $B\flat$   $C7$   $E\flat$   $E\flat$

49

(D.C. AL CODA)

# (TEXAS MOANER)

(F. BARNES & C. WILLIAMS - 1924)

**(CHORUS)**

5

9 **(PATTER)**

13

17

21

Chords: F, Bb7, C7, F, F7, Bb7, C7, F, F, C7, Bb7, C7, F, F, Bb7, C7, F, C7, F, Bb7, C7, F, C, F.

# (THAT'S MY HOME)

(LEON & OTIS RENE & B. ELLISON - 1932)

Handwritten musical score for the song "That's My Home" (composed by Leon & Otis Rene & B. Ellison, 1932). The score is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of each staff. The chords are written above the staff, and the melody is written on a single staff with a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The key signature is B-flat major, and the time signature is 4/4. The score ends with a double bar line and repeat dots.

Chords and measures shown:

- Staff 1: Measure 1 (Eb), Measure 2 (Ab7), Measure 3 (F7), Measure 4 (Bb), Measure 5 (C7).
- Staff 2: Measure 6 (C#7), Measure 7 (F7), Measure 8 (Bb), Measure 9 (Eb), Measure 10 (Bb).
- Staff 3: Measure 11 (Eb), Measure 12 (Ab7), Measure 13 (F7), Measure 14 (Bb), Measure 15 (C7).
- Staff 4: Measure 16 (C#7), Measure 17 (F7), Measure 18 (Bb), Measure 19 (Bb0), Measure 20 (Bb), Measure 21 (Bb7).
- Staff 5: Measure 22 (EbM6), Measure 23 (Ab7), Measure 24 (F7), Measure 25 (Bb), Measure 26 (Eb), Measure 27 (Bb), Measure 28 (G#7).
- Staff 6: Measure 29 (C#7), Measure 30 (C7), Measure 31 (C0), Measure 32 (C7), Measure 33 (F7), Measure 34 (F0), Measure 35 (F7), Measure 36 (C#7), Measure 37 (F7), Measure 38 (Bb7).
- Staff 7: Measure 39 (Eb), Measure 40 (Ab7), Measure 41 (Bb), Measure 42 (C7).
- Staff 8: Measure 43 (C#7), Measure 44 (F7), Measure 45 (Bb), Measure 46 (Eb), Measure 47 (Bb).

# (TILL WE MEET AGAIN)

(RAYMOND EGAN & RICHARD WHITING - 1918)

(VERSE)

The verse consists of 14 measures. The melody is written in treble clef with a key signature of two flats (Bb and Eb). The bass line is written in bass clef. Chords are indicated by letters above the staff and figured bass notation below. The verse ends with a double bar line.

Measures 1-14:

- Measure 1: Gm (Bb, Eb), F+ (Bb, Eb, F)
- Measure 2: Bb/F (Bb, Eb, F), F7 (Bb, Eb, F, Ab)
- Measure 3: D7 (Bb, Eb, F, Ab), D+ (Bb, Eb, F)
- Measure 4: Gm (Bb, Eb), Gm (Bb, Eb), F7/A (Bb, Eb, F, Ab)
- Measure 5: D7 (Bb, Eb, F, Ab), D+ (Bb, Eb, F)
- Measure 6: Gm (Bb, Eb), Gm (Bb, Eb)
- Measure 7: F/C (Bb, Eb, F), C7 (Bb, Eb, F, Ab)
- Measure 8: F7 (Bb, Eb, F, Ab), F7+ (Bb, Eb, F, Ab, C)
- Measure 9: Bb (Bb, Eb), Bb (Bb, Eb), F7 (Bb, Eb, F, Ab)
- Measure 10: Bb (Bb, Eb), Bb (Bb, Eb), F7 (Bb, Eb, F, Ab)
- Measure 11: Eb (Bb, Eb), Eb (Bb, Eb), Ebm (Bb, Eb, F)
- Measure 12: Bb (Bb, Eb), Bb (Bb, Eb), G7 (Bb, Eb, F, Ab)
- Measure 13: C7 (Bb, Eb, F, Ab), C7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab)
- Measure 14: F7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab), F+ (Bb, Eb, F, Ab, C)

(CHORUS)

The chorus consists of 14 measures. The melody is written in treble clef with a key signature of two flats (Bb and Eb). The bass line is written in bass clef. Chords are indicated by letters above the staff and figured bass notation below. The chorus ends with a double bar line.

Measures 15-28:

- Measure 15: Bb (Bb, Eb), Bb (Bb, Eb), F7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab)
- Measure 16: F7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab), Bb (Bb, Eb), Bb7 (Bb, Eb, F, Ab, C)
- Measure 17: Eb (Bb, Eb), Eb (Bb, Eb), Ebm (Bb, Eb, F), Bb (Bb, Eb), G7 (Bb, Eb, F, Ab)
- Measure 18: C7 (Bb, Eb, F, Ab), C7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab), F+ (Bb, Eb, F, Ab, C)
- Measure 19: Bb (Bb, Eb), Bb (Bb, Eb), F7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab)
- Measure 20: Bb (Bb, Eb), Bb (Bb, Eb), F7 (Bb, Eb, F, Ab), Bb7 (Bb, Eb, F, Ab, C)
- Measure 21: Eb (Bb, Eb), Eb (Bb, Eb), Ebm (Bb, Eb, F), Bb (Bb, Eb), G7 (Bb, Eb, F, Ab)
- Measure 22: C7 (Bb, Eb, F, Ab), Cm7 (Bb, Eb, F, Ab), F7 (Bb, Eb, F, Ab), Bb (Bb, Eb), Bb (Bb, Eb)

**(TIN ROOF BLUES)**

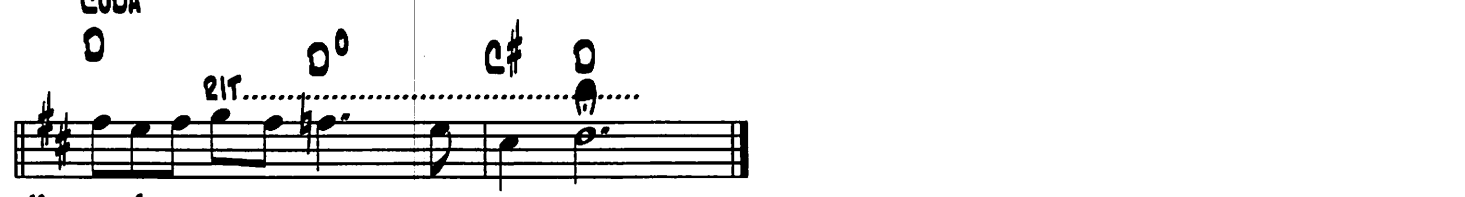
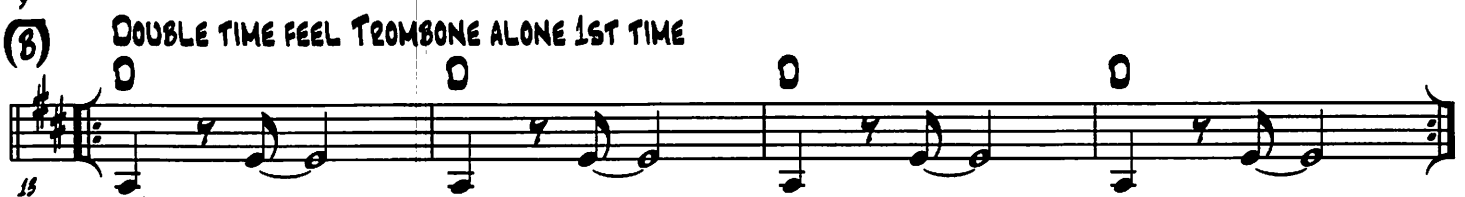
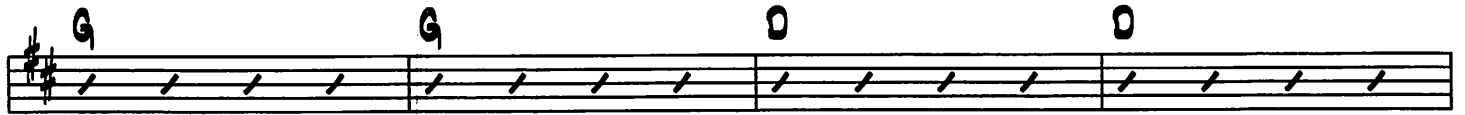
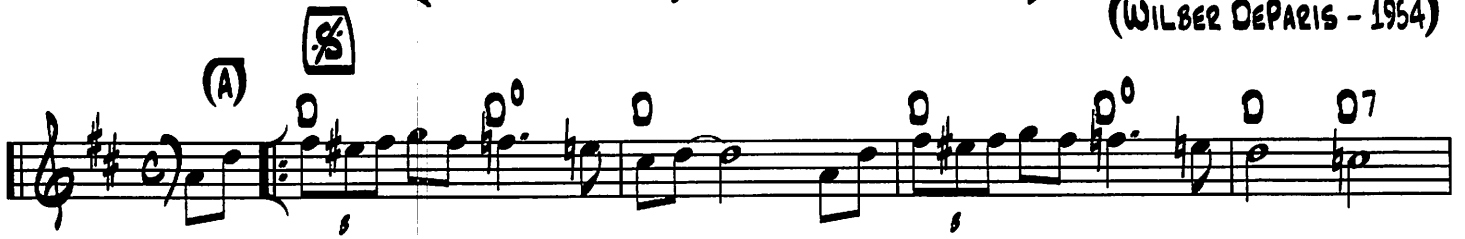
(GEORGE BRUNIES & NORK - 1923)

(GEORGE BRUNIES & NORK - 1923)

Handwritten musical score for "The Girl Who Came to Supper" by George Brunies & Nork, 1923. The score is written on ten staves in treble clef, 2/4 time. It includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves: F7, F#0, G+, C7, EM, DM, G7, F#0, G7, C, F, F#0, C, C7, F, A0, C, A7, D7, G7, C, F, FM, C, FINE, C, C7, F, A0, C, C, A7, D7, G7, C, F, FM, C, C, (D.S. AL FINE). The score is divided into sections labeled (A), (B), (C), and (D). The key signature has one flat (Bb) and the time signature is 2/4.

# (TOLL GATE BLUES)

(WILBER DEPARIS - 1954)



TO CODA

DOUBLE TIME FEEL TROMBONE ALONE 1ST TIME

CLARINET SOLO - CONTINUE DOUBLE TIME FEEL

(D.S. AL CODA)

NORMAL RHYTHM

CODA

21T.....

C#

# (TOMORROW)

(ROY TURK & J. RUSSELL ROBINSON - 1922)

## (VERSE)

Musical notation for the Verse of 'Tomorrow'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation consists of five staves. The first staff shows the melody with notes and rests. The second staff shows the bass line with notes and rests. The third staff shows the bass line with notes and rests. The fourth staff shows the bass line with notes and rests. The fifth staff shows the bass line with notes and rests. Chords are indicated above the notes: D, E7, A7, D, E7, A7, D, D7, G, A7, D#0, G, A7, D#0, G, D, D#0, A7, D, D#0, A7, D, A, D, A, D#0, E7, A7.

## (CHORUS)

Musical notation for the Chorus of 'Tomorrow'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation consists of ten staves. The first staff shows the melody with notes and rests. The second staff shows the bass line with notes and rests. The third staff shows the bass line with notes and rests. The fourth staff shows the bass line with notes and rests. The fifth staff shows the bass line with notes and rests. The sixth staff shows the bass line with notes and rests. The seventh staff shows the bass line with notes and rests. The eighth staff shows the bass line with notes and rests. The ninth staff shows the bass line with notes and rests. The tenth staff shows the bass line with notes and rests. Chords are indicated above the notes: D, D, D, D7, G, G, G, D, A7, A7, D, B7, E7, E7, A7, A7, D, D, D, D7, G, F#7, A7, D, D7, G, D, E7, A7, D.

# (TRES MOUTARDE)

(CECIL MACKLIN - 1911)

(Intro) UNISON.....

(A) G D7 D<sup>0</sup> D7

5 D7 D7 D7 D7

9 G G G G

13 D7 D7 D7 G

17 (B) G<sub>M</sub> G<sub>M</sub> C<sub>M</sub>7 C<sub>M</sub>7

21 C<sub>M</sub>7 D7 G<sub>M</sub> D7

25 G<sub>M</sub> G<sub>M</sub> C<sub>M</sub>7 C<sub>M</sub>7

29 C<sub>M</sub>7 D7 G<sub>M</sub> G<sub>M</sub>

33 G<sub>7</sub> G<sub>7</sub> G<sub>7</sub> C<sub>M</sub>

37 G<sub>M</sub> G<sub>M</sub> G<sub>M</sub> G<sub>M</sub>

41



(TRES MOUTARDE - 2)

45 **G**

49 **D7**

53 **G**

57 **D7** **FINE**

61 **TROMBONE/TUBA** **EM** **B7** **EM** **B7 TUTTI** **B7**

65 **TROMBONE/TUBA** **EM** **B7** **EM** **B7 TUTTI** **B7**

69 **TROMBONE/TUBA** **EM** **B7** **EM** **B7 TUTTI** **EM**

73 **EM** **B7** **EM** **B7 TUTTI** **EM**

77 **C** **G7** **C** **G7**

81 **C** **G7** **C** **G7**

85 **A7** **D7** **D7** **G7** **C** **D.C. AL FINE**

89

# TOOG'S BLUES

1. CLARINET/BANJO
2. ADD TUBA HARMONY
3. AND SO FORTH

(WALLY FAWKES - 1948)

Handwritten musical score for "TOOG'S BLUES" by Wally Fawkes (1948). The score is written on five staves. The first staff is in treble clef with a common time signature. The second and fourth staves are in bass clef. The third and fifth staves are in treble clef. The music is in 12/8 time. Chords are indicated by letters above the staves: F, Bb, F, F, F0, C7, C7, F, F, C+, F, Bb, F, F, F0, C7, C7, F, Bb, F, C+, F, F. The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece ends with a double bar line on the fifth staff.

# (TROMBONE RAG)

(TUCK MURPHY - 1942)

(INTRO)



# TROMBONE RAG - 2)

37 **G7 BONE SOLO** **C** **F** **C**



41 **G7 TUTTI** **G7** **C** **C**



45 **G7 BONE SOLO** **C** **F** **C**



49 **UNISON.....** **D7** **G7** **C**



53 **(C)** **C** **C** **C**



57 **C** **C** **G7** **G7**



61 **C** **C** **C** **C**



65 **BREAK.....** **G7** **C** **E7**



69 **AM (INTERLUDE)** **E7** **F7** **E7**



(TROMBONE RAG - 3)

**SOLO BONE**

73 **AM** **DM** **AM** **AM** **C** **F#MA7** **E7**

77 **AM** **DM7** **E7** **1** **DM7** **E7** **E7** **AM** **2**

82 **E7** **AFTERBEATS** **AM** **DM** **E7** **AM**

86 **E7** **AM** **E7** **AM**

90 **E7** **AM** **DM** **E7** **AM**

94 **E7** **AM** **DM** **E7** **AM** **G°**

98 **(E) G7** **TUTTI FIRST TIME** **PIANO SECONDO TIME** **C** **F** **C**

102 **G7** **C** **AM7** **DM7** **G7**

106 **G7** **C** **F** **C**

110 **F** **C** **G7** **C** **1** **C** **2** **E7**

This is a handwritten musical score for a solo trombone part, titled "Trombone Rag - 3". The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Above the staves, there are handwritten chord symbols: AM, DM, AM, AM, C, F#MA7, E7, AM, DM7, E7, DM7, E7, E7, AM, E7, AM, DM, E7, AM, E7, AM, E7, AM, DM, E7, AM, G°, (E) G7, C, F, C, G7, C, AM7, DM7, G7, G7, C, F, C, F, C, G7, C, C, and E7. The score is divided into sections by measure numbers: 73, 77, 82, 86, 90, 94, 98, 102, 106, and 110. The first section, from measure 73 to 94, is labeled "SOLO BONE". The second section, from measure 98 to 102, is labeled "TUTTI FIRST TIME" and "PIANO SECONDO TIME". The third section, from measure 106 to 110, is labeled "C 1" and "C 2".

(TROMBONE RAG- 4)



# (TROUBLE IN MIND)

(RICHARD M. JONES - 1926)

5

9

13

# (WALKING WITH THE KING)

(SPIRITUAL)

(VERSE)

Musical notation for the Verse section, measures 1-14. The key signature is one flat (Bb) and the time signature is common time (C). The notation is on a single staff. Chords are indicated above the notes: F, Bb, F, F, C7, C7, F, C7, F, Bb, F, F, C7, C7, F, F, F7. Measure numbers 5, 9, and 15 are indicated at the start of their respective lines.

(CHORUS)

Musical notation for the Chorus section, measures 15-30. The key signature is one flat (Bb) and the time signature is common time (C). The notation is on a single staff. Chords are indicated above the notes: Bb, Bb, F, F, C7, C7, F, F, F7, Bb, Bb, F, F, C7, C7, F, F, F7. Measure numbers 17, 21, 25, 29, and 33 are indicated at the start of their respective lines.



# (WABEIOE BLUES)

(MITCH LEBLANC & JIMMIE MARTIN - 1918)

47

41

55

67

75

77

77

77

5

(Verse)

(Chorus)

# (WEARY BLUES)

(MORT GREENE, GEORGE GATES & ARTIE MATHEWS - 1915)

BREAK.. 1 CORNET 2 CLARINET 3 TROMBONE 4 BANJO

FOUR TIMES

Sheet music for the song "Weary Blues" (Mort Greene, George Gates & Artie Mathews - 1915). The music is written for four parts: 1. CORNET, 2. CLARINET, 3. TROMBONE, and 4. BANJO. The key signature is one sharp (F#), and the time signature is common time (C). The piece is marked "FOUR TIMES" and includes a "BREAK" section.

The score is divided into systems, with measures numbered 1 through 38. The notation includes various musical symbols such as notes, rests, and accidentals, along with chord markings (e.g., G, D7, G7, C, C#, F, F#0, A7) indicating harmonic structure. The piece concludes with a double bar line and repeat dots.

# (WEATHERBIRD RAG)

(JOE OLIVER - 1923)

(INTRO) CORNET/PIANO



(A) FIRST TIME CORNET/PIANO



(WEATHERBIRD - 2)

Handwritten musical score for "Weatherbird - 2". The score is written on ten staves, each with a measure number in the bottom left corner. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staves. The score is divided into sections by a double bar line and a key signature change to F major (one flat) at measure 58. The final section ends with a double bar line and the instruction "D.S. AL FINE".

Measures and Chords:

- 42:  $Bb$
- 46:  $F7$ ,  $Gm$ ,  $A7$ ,  $Dm$ ,  $F7$
- 50:  $Bb$ ,  $Eb$ ,  $Bb$ ,  $G7$ ,  $G7$
- 54:  $Eb$ ,  $Bb$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $Bb$
- 58:  $Bb$ ,  $Bb+$ ,  $Bb6$ ,  $Bb7$ ,  $F7$
- 62:  $F7$ ,  $F+$ ,  $Bb$ ,  $Bb$
- 66:  $F7$ ,  $F7$ ,  $Bb$ ,  $Bb$
- 70:  $F7$ ,  $Bb$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $Bb$ ,  $Bb$  LAST
- 74:  $Eb$

SOLOS BREAK.....

D.S. AL FINE

# (WEIRD BLUES)

(JABBO SMITH - 1929)

Handwritten musical score for "Weird Blues" by Jabbo Smith (1929). The score is written on ten staves in 12/8 time, featuring a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, rests, and various chords. Chords are labeled above the staff: F, F7, Bb, C7, A7, G7, and DM. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are indicated at the start of their respective staves. The piece concludes with a final measure on the tenth staff.

# (WE'LL MEET AGAIN)

(PAUL BARBARIN - 1957)

5

9

13

17

LAST

Chord symbols: F, Gm7, C7, F7, D7, Bb, B0

# (WESTMORELAND WEAVE)

(TIM CULLUM SR. - 1960)

Handwritten musical score for "Westmoreland Weave" by Tim Cullum Sr. (1960). The score is written on ten staves in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staves: Bb9, Bb7, Eb, C7, F, and Bb1. The score is divided into sections by "BREAK" and "PERCUSSION TOY" markings. The final section is labeled "RHYTHM SECTION" and ends with a double bar line. The page number "35" is written at the bottom left.

Chord symbols: Bb9, Bb7, Eb, C7, F, Bb1.

Section markings: BREAK --- PERCUSSION TOY, RHYTHM SECTION.

Page number: 35

# (WHAT YOU WANT ME TO DO)

(LONNIE JOHNSON - 1928)

(VERSE)

The verse consists of 12 measures. The first measure is a whole note G. The second measure is a half note G. The third measure is a quarter note G. The fourth measure is a quarter note G. The fifth measure is a quarter note G. The sixth measure is a quarter note G. The seventh measure is a quarter note G. The eighth measure is a quarter note G. The ninth measure is a quarter note G. The tenth measure is a quarter note G. The eleventh measure is a quarter note G. The twelfth measure is a quarter note G.

5

D7

D7

G

C

G

9

(CHORUS)

The chorus consists of 16 measures. The first measure is a whole note G. The second measure is a half note G. The third measure is a quarter note G. The fourth measure is a quarter note G. The fifth measure is a quarter note G. The sixth measure is a quarter note G. The seventh measure is a quarter note G. The eighth measure is a quarter note G. The ninth measure is a quarter note G. The tenth measure is a quarter note G. The eleventh measure is a quarter note G. The twelfth measure is a quarter note G. The thirteenth measure is a quarter note G. The fourteenth measure is a quarter note G. The fifteenth measure is a quarter note G. The sixteenth measure is a quarter note G.

15

A7

D7

G

G°

A7

D7

17

G

G

C

G

E7

21

A7

D7

G

C

G

(D7)

25



# (WHEN I GROW TOO OLD TO DREAM)

(OSCAR HAMMERSTEIN II & SIGMUND ROMBERG - 1935)

(VERSE)

Musical notation for the Verse, measures 1 through 14. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes a treble clef and a key signature of two flats. Chords are indicated above the staff: F, Bb, F, Bb, F, A7, D, G, D, G#m, F, C7, F, C7. The melody consists of eighth and quarter notes, with a final measure ending in a whole note.

(CHORUS)

Musical notation for the Chorus, measures 15 through 45. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes a treble clef and a key signature of two flats. Chords are indicated above the staff: F, F, F, F, C7, C7, F, F7, Bb, Bb, C7, F, D#m, Bbm, F, C7, F, F, C, G#m, A#m, F, F, A7, A7, D#m, F7, Bb, Bb, C7, F, D#m, F, C7, F, F (C7). The melody consists of eighth and quarter notes, with a final measure ending in a whole note.

# (WHEN I LEAVE THE WORLD BEHIND)

(IRVING BERLIN - 1925)

(VERSE)



(WHEN I LEAVE THE WORLD BEHIND - 2)

(CHORUS)

33 A7 A7 A7 A7

37 D D Bm Bm

41 A7 A7 A7 A7

45 A7 A7 D D

49 D7 D7 G G

53 E7 E7 A7 A7

57 D D7 G Gm

61 D A7 Am B7

65 Em7 A7 D<sup>1</sup> A7 D LAST D

# (WHEN MY DREAMBOAT COMES HOME)

(CLIFF FRIEND & DAVE FRANKLIN - 1936)

(VERSE)

Musical notation for the Verse (measures 1-16). The key signature is one flat (Bb), and the time signature is common time (C). The notation is written on a single staff. Chords are indicated below the staff: DM7, DM7, G7, C, C, G7, C, AM, AM, C0, C, DM7, DM7, G7, C, F, C, FM, C, G7.

(CHORUS)

Musical notation for the Chorus (measures 17-44). The key signature is one flat (Bb), and the time signature is common time (C). The notation is written on a single staff. Chords are indicated below the staff: C, C, G7, C, C, C, C7, C7, F, F, D7, D7, G7, G7, C, C, C, C, C7, C7, F, F, D7, G7, C, C, (G7).

# WHIP ME WITH PLENTY OF LOVE

(C. WILLIAMS - 1928)

(VERSE)

Musical notation for the Verse, measures 1 through 16. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is written on a single staff. Chords are indicated above the notes: Bb, Bb, Bb, F7, F7, Bb, C7, C7, F7, Bb, Bb, Bb, Bb, C7, F7. Measure numbers 5, 9, and 13 are marked at the beginning of their respective lines.

(CHORUS)

Musical notation for the Chorus, measures 17 through 44. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is written on a single staff. Chords are indicated above the notes: F7, F7, Bb, Bb, D7, D7, Gm, Bb7, Eb, Ebm, Bb, Bb, C7, C7, F7, F7, F7, F7, Bb, Bb, D7, D7, Gm, Bb7, Eb, Ebm, Bb, G7, C7, F7, Bb, Bb. Measure numbers 17, 21, 25, 29, 33, 37, 41, and 45 are marked at the beginning of their respective lines.

# (WHO'LL TAKE MY PLACE?)

(RAYMOND KLAGES & BILLY FAZIOLO - 1922)

(VERSE)  $\text{C}$

$\text{G}^7$   $\text{A}^7$   $\text{D}^7$   $\text{G}^7$   $\text{C}$

$\text{G}^7$   $\text{C}$   $\text{D}^7$   $\text{G}^7$

5  $\text{C}$   $\text{A}^7$   $\text{D}^7$   $\text{G}^7$

9 (CHORUS)  $\text{C}$   $\text{A}^7$   $\text{A}^7$

13  $\text{D}^7$   $\text{D}^7$   $\text{D}^7$   $\text{D}^7$

17  $\text{G}^7$   $\text{G}^7$   $\text{G}^7$   $\text{G}^7$

21  $\text{D}^7$   $\text{D}^7$   $\text{G}^7$   $\text{G}^7$

25  $\text{C}$   $\text{C}$   $\text{A}^7$   $\text{A}^7$

29  $\text{D}^7$   $\text{D}^7$   $\text{D}^7$   $\text{D}^7$

33  $\text{A}^7$   $\text{F}^{\#}\text{M}^6$   $\text{C}$   $\text{A}^7$

37  $\text{D}^7$   $\text{D}^7$   $\text{G}^7$   $\text{C}$   $\text{C}$

41

# (WHOSE HEART ARE YOU BREAKING NOW)

(TEDDY POWELL - 1948)



# (WILD MAN BLUES)

(JELLY ROLL MORTON - 1927)

(INTRO)

Chords: A7, A7, D7, D7, F#0

Chords: C, AM, D7, G7, C, C7, F, FM, C, E7

5 (A) AM, E7, F7, E7, AM, AM, E7

9 AM, E7, F7, E7, AM, AM

13 A7, A7, DM, DM

17 D7, D7, G7, G7, E7

21 AM, E7, F, E7, AM, C7

25 F, F, E7, E7

29 A7, A7, D7, D7, F#0

33 C, AM, D7, G7, C, C7, F, FM, C



(WILD MAN BLUES - 2)

(B)  $A\flat 7$   $C$   $A\flat 7$   $C$

41  $A\flat 7$   $A 7$   $D 7$   $A\flat 7$

45  $A\flat 7$   $C$   $F$   $E 7$

49 (C)  $A M$   $E 7$   $F 7$   $E 7$   $A M$  BREAK.....  $E 7$

53  $A M$   $E 7$   $F 7$   $E 7$   $A M$  BREAK.....

57  $A 7$   $A 7$   $D M$   $D M$

61  $D 7$   $D 7$   $G 7$  BREAK.....  $E 7$

65  $A M$   $E 7$   $F 7$   $E 7$   $A M$  BREAK.....  $C 7$

69  $F$   $F$   $E 7$   $E 7$

73  $A 7$  BREAK.....  $A 7$  BREAK.....  $D 7$  BREAK.....  $F\sharp 0$

77  $C$   $A M$   $D 7$   $G 7$   $C$   $C 7$   $F$   $F M$   $C$   $E 7$   $C$   $C 7$   $F$   $F M$   $C$

81

rit. ....

# (WILLIE THE WEEPER)

(GRANT RYMAL, WALTER MELROSE & MARTY BLOOM - 1927)

(INTRO) PYRAMIO FRONT LINE - TROMBONE FIRST - ADD CORNET IN HARMONY - ADD CLARINET FOR 3-PART HARMONY

The musical score is written for a piano introduction. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into several systems, each with a measure number on the left. Chords are indicated by letters above the staff, and melodic lines are written with notes and rests. The score includes a 'BREAK' section and a 'GONG OR SIZZLE' effect.

Measures 1-4: EM EM EM EM

Measures 5-8: EM B7 EM B7 F#7 B7

Measures 9-12: EM B7 EM AM6 EM B7 C7 B7 EM

Measures 13-16: EM B7 EM B7 F#7 B7

Measures 17-20: EM B7 EM EM6 EM B7 E7 C7 B7 EM E0

Measures 21-24: (B) D7 D7 G G

Measures 25-28: D7 D7 G G

Measures 29-32: E7 E7 A7 A7

Measures 33-36: D7 D7 G G LAST B7

Measures 37-40: EM JUST LIKE INTRO EM EM EM

Measures 41-44: EM EM EM BREAK..... GONG OR SIZZLE

# (WINDIN' DOWN BLUES)

(ED METZ SR. - 1994)

(VERSE) TROMBONE

EM EM7/D A7/C# B7 EM EM7/D A7/C# B7

EM EM7/D A7/C# B7 EM F#M7 B7

5 EM EM7/D A7/C# B7 EM EM7/D A7/C# B7

9 EM EM7/D A7/C# A7 AM7 Eb7 D7 G#0 D7/A A#0

15 (CHORUS) G7 D7(9) G7 D7/A A#0 G7/B C7 Eb7 FM7 F#0 Eb7/G

17 G D7/A AM7 D7 G G#0 D7/A G#0 D7/A A#0

21 G7 D7 G D7/A A#0 G7/B C7 Eb7 FM7 F#0 Eb7/G

25 G D7 AM7 D7 G C7 G D7/A G7/B

29 C F7 G D7 G B7/F#

33 EM A7(-9) AM7 G#0 AM7 A#0

37 G7 D7 G D7/A A#0 G7/B C7 Eb7 FM7 F#0 Eb7/G

41 G D7/A AM7 D7 G7 C7 G

45

# (WININ' BOY)

(JELLY ROLL MORTON - 1938)

Handwritten musical score for "Winin' Boy" by Jelly Roll Morton, 1938. The score is written on five staves in treble clef with a key signature of one flat (Bb). It includes various musical notations such as notes, rests, and bar lines, along with handwritten chord symbols above the staff. The piece is 17 measures long, ending with a double bar line. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves.

Chord symbols and measure numbers:

- Staff 1: Ab0, C7, Gm7, C7, F, F, Ab0
- Staff 2: C7, Gm7, C7, F, A7
- Staff 3: D7, D7, Gm, D7, Gm, D7, Gm, Ab0
- Staff 4: C7, Gm7, C7, F, F, Ab0
- Staff 5: F LAST, F

Measure numbers: 5, 9, 13, 17

# (WOCKA THE FISH)

(FRANK JOHNSON - 1960's)

TROMBONE LEAD

(INTRO)

Handwritten musical score for "Wocka the Fish" (Frank Johnson - 1960's), Trombone Lead. The score is written on ten staves, featuring various musical notations including notes, rests, and chords. Chords are labeled with letters like F, C7, G7, F7, Bb, DM, and A7. There are also tempo or mood markings like (A), (B), and (S). The score includes two "BREAK" sections indicated by dotted lines. The piece ends with a double bar line and a final chord symbol.

Staff 1: (INTRO) F C7 F C+

Staff 2: (A) F F F F

Staff 3: 5 C7 C7 F F

Staff 4: 9 F F F F

Staff 5: 13 C7 BREAK..... G7 C7

Staff 6: 17 F F F F

Staff 7: 21 C7 C7 F F

Staff 8: 25 F F F7 Bb

Staff 9: 29 F BREAK..... C7 F TO (B) F (S)

Staff 10: 33 (B) DM DM DM DM

Staff 11: 37 A7 A7 DM DM

Staff 12: 41 DM DM GM GM

Staff 13: 45

# WOCKA THE FISH - 2)

(D.S. AL CODA)

50 **DM** **A7** **DM** **C7** **(Trio) 8b** **Eb** **8b** **8b**

54 **8b** **Eb** **8b** **8b**

58 **D7** **D7** **Gm7** **Gm7**

62 **C7** **C7** **F7** **BREAK.....**

66 **8b** **Eb** **8b** **8b**

70 **Eb** **Eb** **D7** **D7**

74 **Eb** **Eb** **8b** **G7**

78 **C7** **F7** **8b** <sup>1</sup> **8b**

82 **8b** **LAST** **8b** **CLARINET BREAK.....**

86 **F7** **8b**

90

# (WROUGHT IRON RAG)

(WILBUR DEPARIS - 1945)

(A)

5

9

13

17

21

25

29

33

37

(WROUGHT IRON RAG - 2)

Handwritten musical score for "Wrought Iron Rag - 2". The score is written on ten staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves, including C#, F, C7, F#, Bb, DM7, G7, AM, F#0, and FM. A section of the score is marked "NO RHYTHM" with a dotted line. The score concludes with a double bar line and the instruction "D.C. AL FINE".

41 C# C# C# C#

45 C7 C7 C7 C7

49 F F C7 C7

53 F F Bb Bb

57 C7 C7 DM7 DM7

61 G7 C7 F G7 <sup>1</sup> TO VERSE F <sup>2</sup> {FINE}

65 (VERSE) C E7 AM F#0 C

69 F G7 AM7 NO RHYTHM DM7 G7 C

73 DM7 AM7 G7 C7

77 F FM C F G7 C7

81 D.C. AL FINE



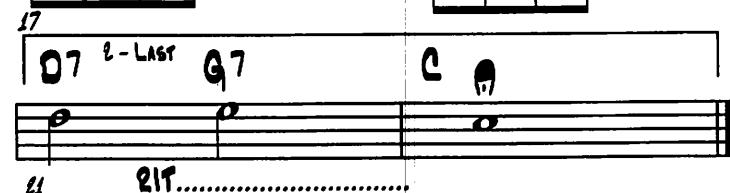
# YAMA YAMA MAN

(COLLIN DAVIS & KARL HOSCHUA - 1908)

## (INTRO) RHYTHM AFTERBEATS



## (CHORUS) CORNET FIRST TIME



## (VERSE) VOCAL WITH AFTERBEATS



# YEARNING

(BENNY DAVIS & JOE BURKE - 1925)

(VERSE)

Musical notation for the Verse section, measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes a treble clef and a key signature of one sharp. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G#4, 8. F#4, 9. E4, 10. D4. Chords are indicated above the notes: G, G, G#0, D7, D7, EM, EM, B7, B7, E7, AM, E7. Measure numbers 6 and 11 are indicated at the start of the corresponding staves.

(CHORUS)

Musical notation for the Chorus section, measures 11-46. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes a treble clef and a key signature of one sharp. The notes are: 11. G4, 12. A4, 13. B4, 14. C5, 15. B4, 16. A4, 17. G4, 18. F#4, 19. E4, 20. D4. Chords are indicated above the notes: G, C7, G, G, C, G, D7, D7, G, G, G, C7, G, C, G, D7, D7, G, G, BM, BM, F#7, F#7, F#7, F#7, BM, D7, G, C7, G, C, G, D7, D7. Measure numbers 17, 22, 27, 33, 38, 43, and 47 are indicated at the start of the corresponding staves. The word "LAST" is written above the final measure (46).

# (YELLOW DOG BLUES)

(W.C. HANDY - 1914)

(VERSE)



# (YOU'RE THE LONESOMEST GAL IN TOWN)

(AL DUBIN, JIMMY McHUGH & IRVING MILLS - 1925)

(VERSE)

RUBATO FIRST TIME BEGINNING WITH PIANO ARPEGGIO

5

9

13

17

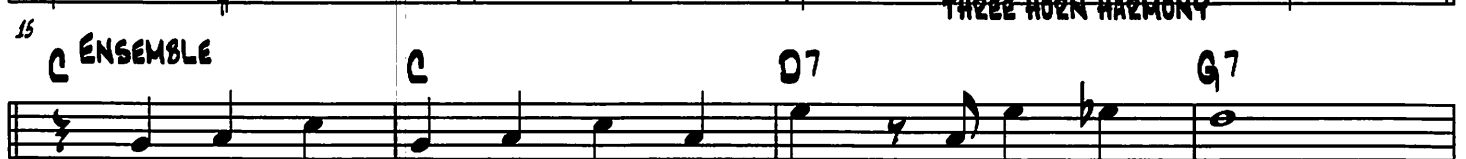
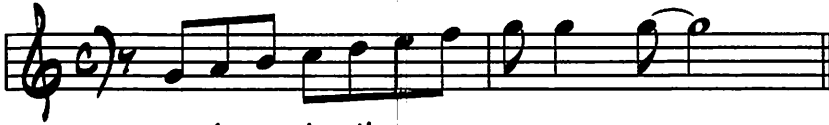
21

Chord symbols: D, B7, Em, E7, A7, D, A7, D, F#m, A, F#7, Bm, E7, A7, A7, Em, F#7, Bm, Bm, E7, E7, A7, A°, A7, A TEMPO.

# (YOU MADE ME LOVE YOU)

(PERCY VENABLE & LOUIS ARMSTRONG - 1926)

CORNET ONLY.....



(YOU'RE THE LONESOMEST GAL IN TOWN - 2)

(CHORUS)

Handwritten musical score for the chorus of "You're the Loneliest Girl in Town". The score is written on ten staves in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various chords indicated above the notes. The chords are: D, C#7, D7, C#7, C7, B7, E7, E7, E7, E7, A7, A7, D, F#7, Bm, A, E7, A7, A7, D7, D7, G, G, E7, E7, A7, E7, A7, D, C#7, D, F#7, Bm, E7, A7, E7, A7, D, D. The score includes measure numbers 25, 29, 33, 37, 41, 45, 49, and 53. The music ends with a double bar line and repeat dots at the final measure.

# (ZERO)

(SANTOS PECORA - 1934)

(VERSE)

Musical notation for the Verse section, measures 1-16. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated by letters above the staff: D, D°, E7, A7, Bb7, A7, D, E7, Bb7, A7, A, E7, A, E7, A, E7, E7, A, E7, A, B7, E7, A7.

(CHORUS)

Musical notation for the Chorus section, measures 17-48. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated by letters above the staff: D, D, F#m7, B7, E7, A7, D, E7, A7, D, F#m7, B7, E7, A7, A7, D7, D7, D7, D7, G7, G7, G#°, G#°, D, D, F#m7, B7, E7, A7, D, Bb7, A7, D, LAST, D.